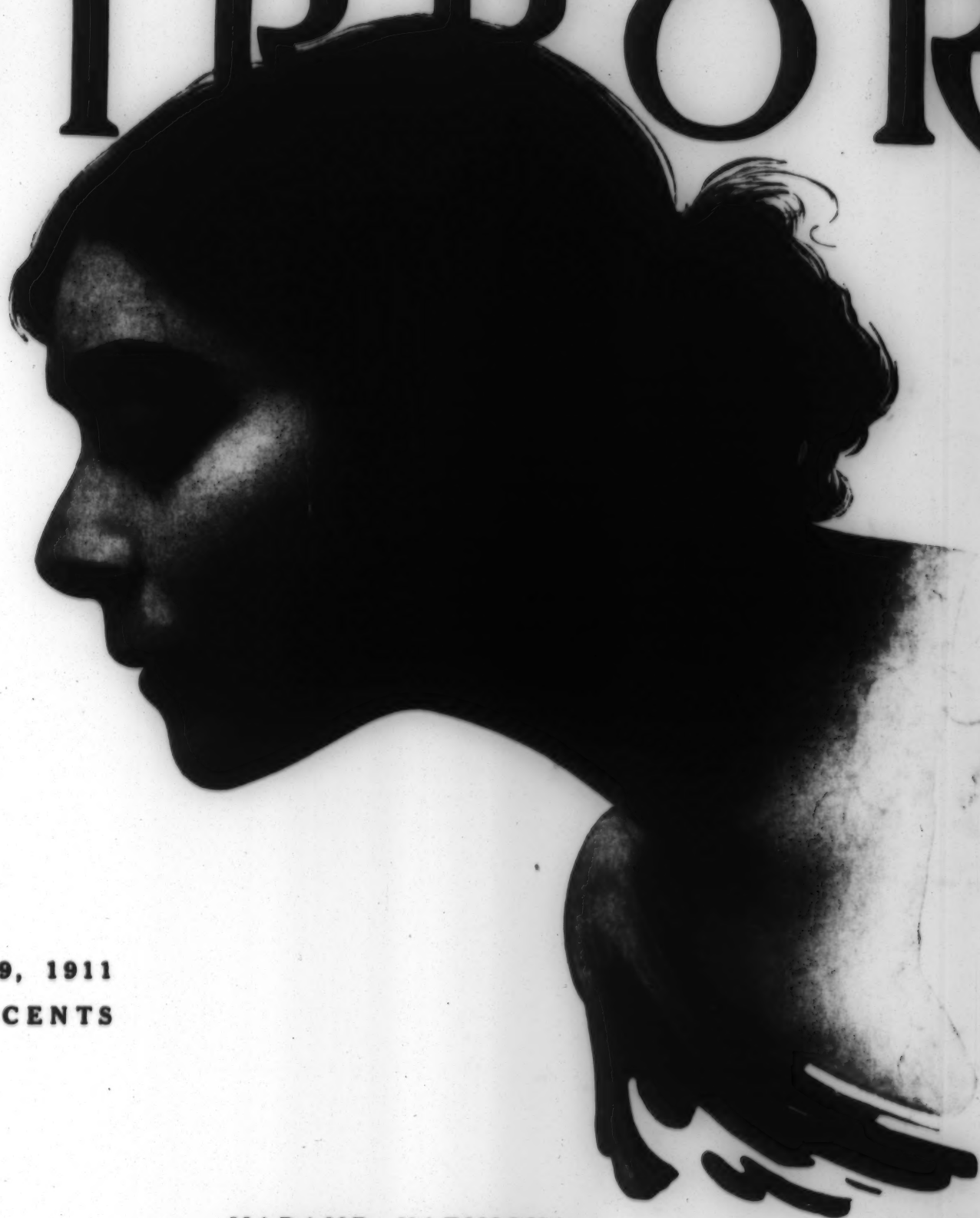


THE NEW YORK
**DRAMATIC
MIRROR**

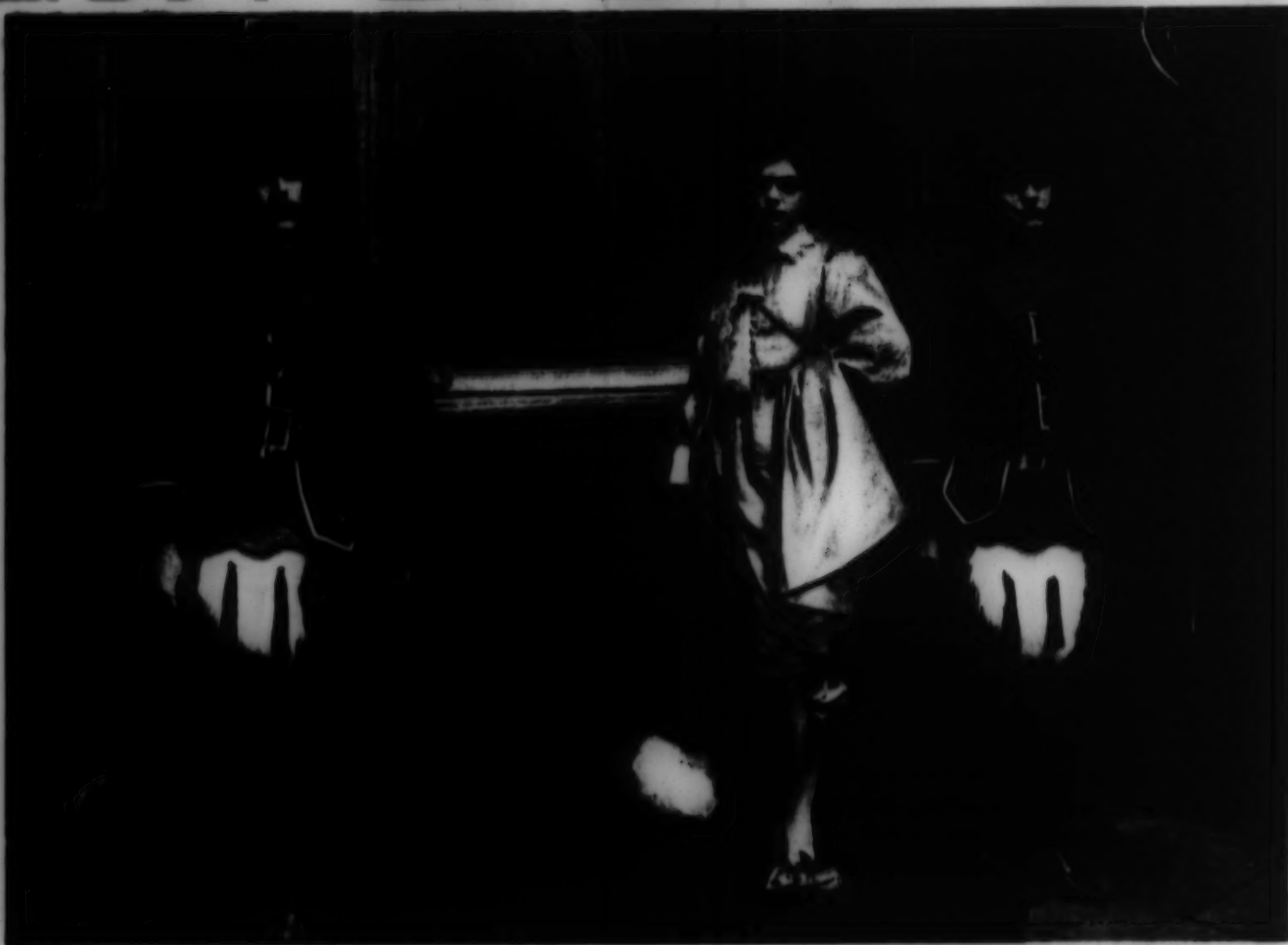


NOVEMBER 29, 1911
PRICE TEN CENTS

MADAME NAZIMOVA

Madame, N. Y.

A Visitor from Paris: Madame Simone



GERTRUDE BRYAN
AS LITTLE BOY BLUE

WHITE N.Y.



THE BARROOM SCENE
IN 'THE MILLION'

WHITE N.Y.



**THE DRAMATIC MIRROR
COMPANY**

HARRY A. WILSON - President
HAROLD W. CHAPMAN, Sec'y and Treas.
LYMAN O. FISKE - Manager
145 West Forty-fifth Street, New York
(Forty-fifth Street Exchange)
Chicago Office, Grand Opera House Annex,
123 North Clark Street
Otho L. Colburn, Representative
Published every Wednesday in New York
Telephone—Bryant 3360-3361
Registered Cable Address, "Dramator"
Entered at the Post Office as Second Class
Matter

THE NEW YORK
**DRAMATIC
MIRROR**

ESTABLISHED JANUARY 4, 1879

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$3.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W.C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-Page, \$35.00; Half-Page, \$65.00; One-Page, \$125.00.

VOLUME LXVI

NEW YORK, WEDNESDAY, NOVEMBER 29, 1911

No. 1719

Inefficient Press Agency

THE INTELLIGENCE of dramatic editors in various parts of the country is often offended by the character of the matter submitted to them by the press agents of attractions which bid for public approval, and thus many theatrical enterprises are seriously injured through a medium which should scientifically promote public interest.

THE MIRROR, in scanning the press of the country, has noted objections to illiterate press agents, who do more harm to their enterprises than may be imagined. And now comes CARYL B. STORRS, dramatic editor of the Minneapolis *Tribune*, who very effectually "shows up" the incapacity of at least two press agents.

It is not necessary, in discussing this matter, to particularize the attractions which in Minneapolis have suffered from this form of bad promotion, for their respective managers no doubt have been apprised of the incompetency of these particular press representatives. "I have written in the *Tribune* on a subject which I know is a burning question of the day in every dramatic editor's office," writes Mr. STORRS to the managing editor of THE MIRROR, "and I am inclosing the article to the country's leading dramatic publication."

This dramatic editor, making up his Sunday theatrical page on Friday, with the usual excess of matter, picked up the press agents' contributions for the two leading offerings at the Minneapolis theatres for the following week. He found them unprintable, from the ordinary newspaper viewpoint, as they were ungrammatical, immature, inept and really impossible as serious "stories" of the sort that assist a play's publicity, and would have disgraced the *Tribune* if published without explanation. The dramatic editor had no time to formulate matter for these particular theatrical enterprises, and there was really no sane basis in the matter furnished for notices of his own if he had found time to prepare them. So with a criticism of such press agency, he used the agents' notices exactly as they were written as "examples." It is almost incredible that managers of dignified theatrical enterprises should even for a day permit such representatives to be abroad.

"It does seem," writes Mr. STORRS, "that New York managers should supply illiterate press agents, if they must employ them because of their value in other directions, with subject matter which a self-respecting newspaper can run without requiring its dramatic editor to use his time in extracting sense and grammar from such unintelligible masses of garbled English as those I have treated."

The relations of the press to the theatre are becoming more clearly defined in various cities, where the old order of things will no longer be tolerated. The theory of setting free tickets against all sorts of promotion in newspaper columns is passing, and aside from a closer drawing of lines as to publicity in response to the new business methods, many dramatic editors seem to be realizing a new sense of responsibility, in agreement with the new attitude of the public toward the theatre. Flamboyant and indiscriminate preliminary praise of plays is going out of fashion, and New York

"verdicts" on drama—often misrepresented on behalf of plays bidding for provincial support—are no longer accepted as conclusive. There always will be a relation involving keen curiosity on the part of the public as to coming plays, as well as to the doings of players, however, that will rise superior to the drastic business principles commonly applied to advertising, and managers should cherish this relation and realize upon it to the full.

A press agent has other duties than that of supplying newspapers with paragraphs and stories and the like; but it would be real economy for a first-class manager to employ two persons ahead of an attraction instead of one, leaving the illiterate men to duties in which illiteracy will not be disclosed, and paying good salaries to men of address who can write up to newspaper standards. A good advance man of this type is worth almost as much to an attraction as a leading actor.

The Captious Few

BUSYBODIES in Seattle have secured consideration by the City Council of an ordinance looking to the forming of a local censorship body composed of clergymen and others who may pass upon all local amusements, with authority to forbid, suppress, revise or doctor plays and other offerings in that city, according to their "lights."

THE MIRROR frequently has shown the impracticability of such a body of censors, and the Seattle *Times*, in viewing the subject editorially, says, among other things:

From an impartial viewpoint, it is believed, those who have projected the "censorship" bill are advocating a law that is unnecessary; that such a committee as proposed would prove unwieldy and impracticable—and that by a strict enforcement of such an ordinance the theatre would be robbed of plays that not only point out a vital moral, but would receive in their stead silly lessons in insanity, if not vacuity.

There are other more obvious reasons why this particular Board of Censors, as provided by this ordinance, would eventuate in a stupid farce. It is extremely unlikely, it is thought, that the Mayor—who has appointive power in selecting a committee that would uplift the stage by putting restrictions upon it—could find in all this city seven persons who, without remuneration, except that which might accrue from the glory of their work, would undertake to neglect their business or profession and spend a majority of their time to sit in judgment as to the morality of attractions as offered in the city's forty-two theatres.

Careful thought upon the subject of theatrical censorship in Seattle would doubtless evolve a more potent cause still to understand the present Council measure as an awkward, bungling manner of effecting a cure for what its sponsors deem immorality in the theatre.

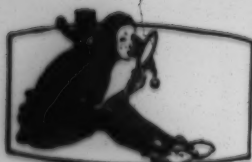
The *Times* very wisely concludes that the body of the public in that city, as elsewhere in this country, is competent to decide what it wants in the theatre, and effective in its antagonism to that which is objectionable.

The Seattle ordinance has not yet been passed into a law, and the sane element of the community should protest, with the press, against its enactment.

There are a few persons in every community that aspire to the regulation of all affairs of the many.

WITH this issue of THE DRAMATIC MIRROR Mr. HARRISON GREY FISKE disposes of his controlling interest in The Dramatic Mirror Company. Mr. FISKE has for some time seriously considered this change, owing to the pressure of his theatrical interests.

Mr. LYMAN O. FISKE will continue as manager.



THE USHER



A DISTINGUISHED scholar—Professor William Lyon Phelps—recently declared that Russian fiction is the best in the world. There are others who believe with him.

Ernest Poole, in *The Outlook*, quotes Abraham Cahan, a native Russian and a prominent American journalist, as to the drama here. "What have you in your theatres?" he asks. "This nation is spending more money on plays than all Continental nations combined. But, although I go often to your theatres, I seldom hear the ring of a real human voice upon your stage. Not even your star actors seem to have any sense of the reality of a conversation. They don't talk; they declaim. And the dialogue moves as though by machine."

And Mr. Cahan, with this poor opinion of American drama—and American actors—goes on to voice a more telling arraignment of American literature, which "smells of paint and powder, of manufacture in every line." Resuming generally he adds:

The trouble is that you take your amusements like children. By day in your busy offices you're the shrewdest men on earth, with a deep, keen understanding of human nature as it is; but at night you're a nation of kids. Your evening clothes are your swaddling clothes. You delight in plays and novels whose authors apparently have not the slightest idea of real human nature. They give you cant and cheap sentimentality, burlesque and the most ridiculous plots. This is not fiction; it is mere fake! And the longer I live the more deeply convinced I become that truth is more interesting than fake. Is it not a time for sincerity here? Will it not be well for this nation if strong, new, American writers arise who will dare to give us life—real life, with its comedy and its tragedy mingled—giving us what in my Russian day we called the thrill of truth?

And yet who can say truthfully that among all the trash that encumbers the American stage there is not here and there a sign of "real life"?

St. Louis has a drastic billboard ordinance, and an effort is being made by that municipality to eventually do away with the structures used for advertising display.

A St. Louis firm of billboard holders recently sued that city in an effort to prevent the removal of their boardings. The city won the case in the lower courts, and the Supreme Court of Missouri has just affirmed the decision in its favor.

The opinion in the case, by Supreme Court Judge Woodson, says in part:

There is but one virtue connected with this entire business, and that is the advertising itself. This is a legitimate and honorable business, if honorably and legitimately conducted, but every other feature and incident thereto has evil tendencies, and should for that reason be strictly regulated and controlled. The signboards and billboards upon which this class of advertisements are displayed are constant menaces to the public safety and welfare of the city; they endanger the public health, promote immorality, constitute hiding places and retreats for criminals and all classes of miscreants. They are also inartistic and unsightly. The evils incident to this class of advertising are more numerous and base in character than are those incident to numerous other businesses which are considered male in sex, and which for that reason may not only be regulated and controlled,

but may be entirely suppressed for the public good under the police power of the State. My individual opinion is that this class of advertising, as now conducted, is not only subject to control and regulation by the police power of the State, but that it might be entirely suppressed by statute, and that, too, without offending against either the State or Federal constitution.

The latest analyst of the Drama League is John Corbin, who in the *Saturday Evening Post* accepts the League as an established fact and looks upon it as the first intelligent effort toward organizing the theatre public so effectively that it can influence the conduct of the stage which it supports.

There is new evidence every day that the League is reaching a point of influence never dreamed of in its beginning.

The *Philadelphia Record* in an editorial attacks successfully the contention of Jane Addams, that the school room is to be preferred over the stage for those children who evince dramatic talent. It says:

Very many workers for reform are tempted to forget that our present system of training the young is only an artificial and often a very inadequate substitute for the old system of apprenticeship. Nowhere is this more true than in training for an artistic career. A manual training school may afford better preparation than the old joiner's shop, although it has not always proved so; but no "school for acting," such as Miss Addams advocates, can ever hope to take the place of an apprenticeship on the actual stage, not to mention the possible sympathetic training of parents who themselves, as is often the case, happen to be actors. It would be a false economy to sacrifice the possibilities inherent in such a training to the hope of a "broader education," that is always problematical. Preparation for the legitimate stage, as a matter of fact, necessitates the broadest sort of training; and how can contemporary school men condemn specialization and save their faces?

Need one go through the lists of actors and actresses who began their careers as children for examples of the educational possibilities of such a life? What Frobelian experimenter with perceptions and instincts will be the first to cry out against, for example, Ellen Terry, as an uneducated and one-sided specialist? Here was an actress all but born in the theatre. Passing from the older school, where one name suggests a hundred, one might mention among contemporaries Mrs. Fiske, probably the most broadly intellectual of American women of the stage, who began her histrionic career as a baby; Julia Mariowe, who understands profoundly many other things besides Shakespeare—an education in himself—and a poet whose acquaintance she made as a very young child, then later and more systematically under Ada Dow; the Barrymores, inheriting dramatic talent; Maude Adams, at one time a stage baby; Fay Templeton, a famous Puck; and so on through a long list by no means matched by that of school-bred actors.

This, like other arguments that can be and have been advanced in favor of the stage child, is unanswerable.

Percy MacKaye, on Nov. 14, addressed Harvard students on the opportunities open to university men in the theatre.

He approves of the new interest that colleges are

taking in the dramatic art, which is manifested by the fact that various institutions are building or acquiring control of theatres for use in connection with college activities.

The stadium at Harvard and the Greek theatre at the University of California are examples of this endeavor, and Smith College is now attempting to arrange for taking over the supervision of the municipal theatre in Northampton, Mass.

All of these moves will result in training actors, critics and playwrights in colleges. Mr. MacKaye pointed out, however, that the field needing university blood is the manager's. He would have college men become managers with a definite policy in producing plays of the kind that really interpret life. To his mind there is plenty of room in an already well-filled business for the man who can make himself felt as a distinct force standing for genuine dramatic literature.

Charles R. Sherman, the dramatic editor of the college paper published by the students of Indiana University, writes on the encouragement of dramatic art in the college, and he gives these reasons:

The age that the student usually reaches before he leaves college is the time when work along this line seems to be the most essential. Dramatics are as necessary in the university life as athletics and public speaking. We take public speaking to develop power to speak before large audiences. We follow athletic principles to improve our physical strength, and our carriage. Dramatics serves both purposes.

It teaches the student of the art to reason out the character that he is to portray. It trains him in the art of speaking, and in keeping the body identical with the character he is playing. In playing a part we turn from the dull, self-conscious student to the student who is self-possessed, whose carriage is erect, whose speech is fluent and whose manners are graceful. If a course of this kind were given in the university it would be of great help along many lines.

As Newman said, "a university is the place where many branches of art and science are taught." Dramatics as an art should be taught in Indiana. If, as is said, the idea of a university education is to prepare young men and women for better citizenship, then an opportunity for dramatic instruction should be placed within reach of every student.

These reasons, while in a measure superficial, are capital reasons as far as they go. One starts at an elementary stage in anything.

The dramatic editor of the *Indianapolis News*, commenting on the foregoing, touches something deeper. "We might add, too, that, in addition to teaching the student what the young dramatic editor says it will teach him, 'dramatics' also will teach him to know good plays from bad, good acting from bad and, it may be hoped, something about playwriting," he says. "It will sharpen his wits, cultivate his taste as nothing else in the world will do it, supply balance to his judgment, edge to his reason and reasonableness to his processes of analysis."

The latest bit of amusing expression from one seeking theatre seats was furnished at the Ziegfeld Theatre, Chicago, where a lad wanted a sitting down in front for his mother, because she "heard hard."





MADAME SIMONE

AMERICAN ACTORS, AUDIENCES' AND CRITICS



TO THE LIEBLERS New York is indebted this Winter for all but one of the notable actors and casts from across the Atlantic, visitors from Paris, London, Dublin, and Edinburgh. In Daly's Theatre, a house with a respected reputation for the best our stage affords, the managers presented Madame Simone to her first American audience on Oct. 16, and there for weeks she played, to the delight of all succeeding audiences. In the spacious star room she there received her callers between acts, while her maid stitched industriously on various nameless articles and other members of her entourage occupied distant corners of the apartment. A spaniel with a nervous disposition—artistic, no doubt—sniffed temperamental from one person to another, possibly with the idea in her mind that a lump of sugar might be forthcoming if her hints were strong enough. A tin box of these edibles stood on one corner of the dressing table—whether for coffee or canine who shall say?

After a gracious welcome, Madame Simone admonished the spaniel that no danger need be expected even from an interviewer, and the conversation began.

"The differences between acting in New York and in Paris are very slight," said Madame Simone. "You see, all the preliminary arrangements had been made, the company rehearsed, and all that, before my arrival, so all that was left for me to do was simply to explain how various scenes had been done in Paris, and the actors promptly did them the same way here. My managers gave me a good company, and good acting is much the same the world over."

Yet, even if Madame Simone has not found startling divergence of histrionic method, the contrast between her acting and that of her American company cannot have failed to strike her audiences, even though they may have been at a loss for an explanation. Her own words will perhaps supply that explanation.

"The chief difference between French and American plays," continued Madame Simone, "lies, I think, in the dialogue. Here the speeches are apt to be shorter, I should judge from what has come to my notice. That makes the lines more crisp, perhaps, and certainly does not permit the cumulative effect that a long speech practically necessitates. One reviewer here said very justly that the secret of my art is the use of climax. One of the first things that a French actor learns is the necessity of grasping the movement of his scenes. He works toward some point, and usually works rapidly. It is not merely a matter of gestures to relieve the monotony of words, but it means more especially the feeling that the action of his speech accelerates up to the point he is trying to drive home."

The actress spoke vivaciously, illustrating her meaning with expressive hands that cannot be reduced to cold print.

"A few things like this our actors learn in the schools, of course, but their most valuable lessons are taught on the stage. Americans tell me that the lack of training of this sort for the majority of your actors affects appreciably the histrionic standard, and of that they must be the best judges. Nevertheless, I am inclined to believe that the only way to learn acting is by acting, just as an artist of any other kind must apply himself to practical apprenticeship. The sculptor does it, the painter, the musician and the rest; and the actor can be no exception to the rule. He may save time, possibly, by training under teachers; but it is one thing to have the principles on the end of your tongue, and quite another to apply them in successful practice. A sick man would not care to be attended by a physician who had been bent on saving time by short cuts in preparation for his profession, because he would mistrust the practical results of such a course. It's much the same in acting."

Like all other actors, Madame Simone believes that success in the theatre crowns only the toil of those who have been through the mill. Students of any kind, no matter how efficient their teachers, never quite realize the keen test of real creation upon which they must depend for bread and butter. When it comes to the actual pursuit of a living, the academic dilettante discovers that serious exertion calls every muscle into play.

"My New York engagement is ending for the present, because I must visit Boston, Washington, Chicago, and Canada before returning to Paris, where I am under contract to produce a new play, L'Occident,



MADAME SIMONE

by Kistemaekers, in January or February. Unless that can be postponed, I shall not play in New York again until another year. But I hope to come back often, because you have treated me so kindly here. I intend to pay another visit in the Spring of 1912, if not before."

It is a gratification to hear actors from another country make this pleasant little speech—as they all do, and apparently with sincerity. In this case the feeling must be mutual.

"Audiences here have not minded my French accent," continued Madame Simone. In conversation that accent is reduced practically to the vanishing point. "I have spoken English ever since I was a little girl, for I had an English nurse and learned it then. Acting in English, however, is rather different from ordinary speaking, particularly as I already know my roles in French. It would never do to translate to myself as I go along, of course, for my audiences would know what I was up to. I have to forget my French entirely for the time."

A tap at the door interrupted her. "Now I must go on, but if you can wait a little moment I shall have a few minutes later." She adjusted Helene's wide, gray-plumed hat at the mirror, and rose to slip into the coat held for her. Dangling the gray muff from her left hand, she walked down the sloping gangway that connects the dressing-rooms with the big bare stage of the theatre.

One or two stage hands in shirt sleeves and as many actors moved in spectral silence across the dim, cold space behind the gray canvas walls of Robert de Chacero's apartment. On the other side of the canvas Madame Simone was presently murmuring to Robert. Then came a pause, followed by her hysterical outburst before the mirror. After her sob she ceased in Robert's comforting arms she emerged smiling, to answer further questions concerning her Bernstein repertoire.

"I have played nine roles in Paris," she said, "six of which you would call big successes, and none of which ran for less than four months. Even there, Bernstein is considered rather rough, however—rather deeply tragic. Although they contain much truth, the class about whom they are written have resented them, perhaps because people do not like to hear ugly truths about themselves. In the provinces, outside of Paris, Bernstein is not popular because the people do not understand the characters portrayed—or, at least,

they do not meet them in their own lives. The rest of France is very different in temper from Paris."

"Americans, I believe, do not as a rule care for the unhappy ending. When they hear that revolver shot it affects them unpleasantly. I can feel it—oh, yes, I can feel it, even before the quality of the applause tells me. Yet at the same time I can also feel that The Whirlwind catches the audience, for New Yorkers have been more enthusiastic than Parisians—except possibly the first night. Five or six curtains after the second act is not at all unusual for any performance of my engagement here. Part of that is because I am a stranger, and they want to make me feel at home. I suppose they think, 'Here is this poor Frenchwoman. We must be polite to her.' That is why I want to return to New York some day."

Madame Simone will realize that even New Yorkers are not such Chesterfields as to applaud continuously anything they dislike.

"They have taken me and my accent and my plays that they don't like, so kindly that I want to do something they will like on its own account. I feel that I owe that to my patrons, now that I understand their wants."

A very graceful way Madame Simone has of assuming obligation, and quite as gracefully she spoke of the press and public opinion of The Thief. "That was a natural mistake," she said. "I had been announced as an emotional actress, and then I opened in a part which was not emotional at all. Consequently the critics were quite at a loss to understand the matter. I played the role as M. Bernstein conceived it and as I understood it, and I could not have changed the interpretation even had I realized beforehand just what was expected of me. Marie Louise is an entirely unsympathetic character, animated only by that idiotic love for her husband which swallowed up every other moral consideration. As long as she pleased him she didn't care a rap for the rest of the world. The critics were not looking for such a rendering of the role, and it took them by surprise."

"I chose The Thief and The Whirlwind for my two American plays, because the roles are so unlike in character. In spite of circumstances, Helene's love for Robert de Chacero is much nobler than Marie's for Richard Veyrin, although not more consuming. Consequently, everybody has liked her better, and the critics who wondered at my reputation for emotional acting have most gallantly given me credit for it on a second hearing." Madame Simone smiled happily in recalling the felicitous turn of her fortunes in New York.

"In picking out my nine plays," she continued, "I have never selected two roles alike. I try to make them different for my own sake as well as for the public. So when I don't find a play that suits me, I just run away to the country and wait for it. As a result, I've never had a failure."

When Madame Simone returns to New York with a play entirely to the popular taste, as she promises, she will find the city at her feet, for not one of her critics has denied her mastery of brilliant technique.

CHAUNCEY L. PARSONS.

REBATE INVESTIGATION IN CHICAGO.

The United States Grand Jury began an investigation last Wednesday in Chicago to determine whether railroads between that city and New York were guilty of the rebates which, it is alleged, have been given to theatrical companies on transportation of artists and scenery. Among the witnesses called were agents of the New York Central and Michigan Central lines, and Sam Scribner, president of the Columbia Amusement Company, of New York.

NO BARE LEGS IN DETROIT.

Last week in Detroit objection was made to the appearance of Mikail Mordkin, of the Russian Ballet, with bare legs. He was ordered by the police to cover his lower limbs with tights before appearing before the audience. The performance was kept waiting forty minutes while a pair of tights were being found.

PRIZE FOR A PLAY.

The Friars have offered a prize of \$1,000 for the best thirty-minute playlet submitted by a member of the order for use on their annual tour next Spring.



THE MATINEE GIRL



IT IS WELL to look beyond our own doorstep, to have vision now and then of events removed from the superficial happenings of our glittering, ugly Broadway. The Irish Players perform this service for us. The Rising of the Moon, The Birth-right, and Spreading the News are as simple as the lives of the folk who live beside the black bogs and under the rare blue skies of the little green dot that is our last glimpse of Europe.

We have to pinch ourselves to remind us that we are not looking upon the good humored relaxing of the law in one, the hideousness of greed and murder in the second, and the wildfire circulation of baseless gossip in the third, but upon mimicry of these. The Irish Players make us feel that we are living their lives of direct, robust emotion with them. There's much deep-rooted philosophy, besides entertainment, in the little plays. Arthur Sinclair administers large but palatable doses of it as "the man with the mournin' countenance." We are ashamed to pity ourselves after hearing his self lamentations.

Sara Allgood lives up to her name. If I were a Broadway boulder, instead of a mere skitter, the sight of Miss Allgood would determine my next European itinerary. I would pay a long visit to Ireland to see how many more there are like her.

Ada Dwyer has been honored by the dedication of Clara Laughlin's latest book, "The Gleaners," which despite its Millet reminding title contains a play, a star, a playwright and a New York first night, all absorbingly wrought.

Mrs. William H. Crane is being as much discussed by the audiences of The Senator Keeps House as is the veteran star, her husband. The legend goes that Mrs. Crane discovered the play, but that's a long story.

Mrs. Crane's personal popularity assures her a long, profitable run anywhere. I heard Theodore Roberts recall his beginning days when she was treasurer of the company and held back ten dollars a week from his salary so that he would have "Summer money" and how she shed sympathetic tears one day when he told her he had eaten nothing for twenty-four hours because of that prudent withholding. The company laughed gleefully at remembrance of this liberating note she sent her husband at two o'clock one afternoon when rehearsals were fast and furious: "Don't forget to stop for lunch. Remember the bunch."

Josephine Victor has found a unique method of losing unwelcome flesh. "Play the Hen Pheasant in Chantecler," she says. Miss Adams's leading woman had been having such frequent recourse to tailors and dressmakers for alterations in her street and traveling costumes that she went to a physician to inquire whether in her fresh youth there was a probability of decline and an early grave. It was he who discovered the secret.

"Your flesh is dissolving under the weight of your bright feathers," said he.

It has dissolved fifteen pounds since Chantecler went on tour last month. There is rumor of a rush of fat women who want to understudy the Hen Pheasant.

The exodus of players to permanent country homes continues. Virginia Harned, supremely satisfied with life an hour from Forty-second Street, will either buy Wistaria Lodge, near Harrison, the hospitable home on the Boston Post Road which she has occupied since June, and where scores of her stage friends have enjoyed house parties, or will build a new home



Hall, N. Y.
GEORGE M. COHAN AT SIX YEARS
and his daughter Georgia at the same age

to her liking in that vicinity. So strong is her determination never again to live in a city that among her intimate friends her long time title "Lady" is giving way to "Squire Virginia."

The Cohan family are sharing the new delights of a long stay in the country during their rest months and of running up to Monroe County to open Jerry Cohan's spacious country home or George Cohan's bungalow on the same estate for a Sunday's forgetting Broadway.

On the wall of the bungalow is a curious achievement of photographic art. A glance suggests that it is a photograph of two hearty, happy youngsters of to-day. Scrutiny and explanation of some smiling guide through the picturesque home are required before one recognizes the pictures of little Miss Cohan as she looked last week and Master George Cohan as he looked at her age somewhat more than twenty-five years ago. Mr. Cohan has had one of his juvenile photographs so juggled that, cheek by jowl with his little daughter's, they might easily be mistaken for twins. The picture is reproduced on this page.

"My Youthful Partner" is the introduction Thomas Wise always gave Douglas Fairbanks, and thus he presents his co-star, John Barrymore. Slim, boyish actors are admirable foils for Mr. Wise, as he for them. His mellow methods contrast with their juvenile exuberance. Soon we shall expect as inevitably to see a youth gambling opposite Tom Wise

as to see a little girl with long golden curls listening to Chauncey Olcott's songs.

I wonder how many have noticed what a fine, true bit of acting we see whenever Eleanor Stuart comes upon the stage? The five minutes of her as a Delancey Street slavey is the most natural snatch in the good man's play except while the star is making the Cave Man as sincere a character as anyone could. Mr. Edson's manly ring can always be heard through all the concords or dissonances of any alleged drama placed upon groaning boards.

Jennie Weathersby, who plays so acceptably a small part in The Million, was in the cast of Erminie for eighteen years.

There is difference of opinion as to what new quality his private honors have injected into Edwin Arden's acting in the repertoire of Madame Simone's plays. Some occupants of orchestra chairs say that these honors have warned his heart so thoroughly as to add caloric to his acting. Others discern in him a new austerity and hauteur. The discussion revolves about a feminine young person named Ann Arden Beaver, who has wrought this change. There is about her no veil of mystery. She is three months old and Mr. Arden is her proud grandsire.

Edith Sessions Tupper, the playwright, has joined the theatrical colony of which Frank Keenan is mayor, at Laurelton, Long Island.

Clearly Madame Simone has firm belief in the value of the pause. If she has contributed nothing else by her repertoire presented in America, she will leave us lessoned as we have seldom been before in the poignant eloquence of the long pause, allowing the significance of a situation first to pique then torture us. After she makes her confession to her stage father in The Whirlwind, that Chacero is her lover, she stands with bent shoulders and frightened, yet defiant, eyes, waiting for his judgment. He in the presentment by Emmett Corrigan walks half fainting to the window, flings it open, sits there, gasping for breath, trying to adjust himself to the hideous thing that has come into and possessed their lives. The pause seems to endure while watches tick out ten horrible moments. It must have been less than half that time, but there is time to feel the wreck of their world crashing about them, to feel that the man and woman have been flung out of security into space and chaos. And when the pause has become unendurable, when we feel that one more loud ticking off of a second by our neighbor's watch and we shall scream, Mr. Corrigan turns about, rises, walks to his daughter's side, speaks to Madame Simone, or to Mr. Ben Greet, the stage-manager, or both, we must give credit for the most dramatic pause since the illusion of the all-night wait created by Blanche Bates in Madame Butterfly.

Doris Kean's favorite story concerns a newly-made Scotch widower with whom the parish parson was endeavoring to condole.

"Yes," returned the widower, "Mary was a verra good woman." Silence ensued, broken by the dominie's sympathetic sigh. "She was more than that," went on the widower. "She was a good housekeeper, a verra good housekeeper." The clergyman clasped his hands and looked toward heaven. "And more," said the dismated one, "she was a good wife, a verra good wife, but I never liked her."

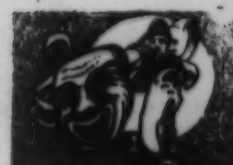
THE MATINEE GIRL.



HOME OF MR. AND MRS. JERRY J. COHAN AT MONROE, ORANGE CO., N. Y.



PLAYS OF THE WEEK



GARRICK—THE SENATOR KEEPS HOUSE.

Comedy in four acts, by Martha Morton. Produced by Joseph Brooks on Nov. 27.

Christopher Larkin William H. Crane
The Hon. Adolphus Judson Harry Harwood
Patrick Henry Larkin Jack Devereaux
Colonel Seely Theodore Marston
Reeves L. E. Woodthorpe
Sam William W. Jefferson
Mrs. Ida Flower Mabel Bert
Miss Eva Flower Lorraine Frost
Mrs. Wallace Esther Lyon
Miss Isabella Mary Leslie Mayo
Honeysuckle Marion Kerby

William H. Crane, after a long career as an actor, has assumed the role of manager as well and presented himself, with the help of his old friend, Joseph Brooks, in a play that is obviously intended to revive some of the glories of The Senator.

The latest Crane Senator, named Larkin, is a bluff, simple widower with a nephew-secretary and, at the opening of the play, without a housekeeper. A Mrs. Wallace, who is ambitious to be his wife, and a Congressman Judson, who seems to be in the plot simply to furnish trouble, unite in installing as his housekeeper a widow named Mrs. Flower, who is to be the beneficiary of what is known as the Mason claim if the Government can be made to satisfy it. It is a crooked claim, though the poor widow, with a young daughter on her hands to support, doesn't know it.

As the Senator's housekeeper she brings peace and good order into his life, and we see two love affairs progressing toward a happy issue—one between the widower and the widow, the other between the nephew and the daughter. But the widow has never told him she is the Mason claimant, and the Senator, being the kind of good citizen he is, is fighting the Mason claim. So the scheming Mrs. Wallace and the wicked Congressman bring the drama to its crucial point by betraying the claimant's identity. Of course the Senator thinks she has made herself useful to him only to make use of him and—well, that's the Gordian knot.

The nephew cuts it by marrying the lady's daughter, and as the Senator cannot decently refuse to have a talk with the mother of his dear niece, he has the talk, and everything is happily cleared up.

Some years ago—and even to-day in some parts of the country—this play would have done very well. It has a typical Crane character to lean on, and there is a good deal of comedy that the audience evidently found amusing. But the native drama has taken a step forward in point of technical skill since Miss Morton figured successfully in it, and she has fallen behind. The Senator Keeps House lacks logic, consistency of character drawing, and the kind of verisimilitude that recent plays of Washington politics have led us to insist upon. Altogether Mr. Crane has not gone to housekeeping in the best sort of a vehicle.

Of course the star does his best, and his best is excellent. If he finds himself a successful manager it will be solely because he is such a good actor, with a local following. Mabel Bert gave a kind of sweet dignity to the part of Mrs. Flower that made it seem nicer than it really was, and Marion Kerby made a dark servant named Honeysuckle almost lifelike. Jack Devereaux tried very hard to be buoyant and youthful, and Lorraine Frost shook her forefinger in everybody's face quite indefatigably, but neither of them was what they thought they were. Mary Leslie Mayo flashed upon the scene for a brief, erratic moment as an impossible Irish lady. The rest did as well as they could, but the author hasn't given them much chance.

LYRIC—LITTLE BOY BLUE.

Romantic operetta in two acts, by Rudolph Schanzler and Carl Lindau; Americanized by A. E. Thomas and Edward A. Paulton; music by Henri Bereny. Produced Nov. 27, by Henry W. Savage.

The Earl of Gobenreen John Dunsmore
Gaston Charles Meakins
Dupont Otis Harlan
Captain Graham C. Morton Horne
Tabarin Victor Kahn
Archle Nell McNeill
Daisy Gertrude Bryan
Amaranth Maude Odell
Kitty Kathryn Stevenson
Bene Viola Napp
Marcelle Edith Warren
Lois Anita Pollock
Clementine Ada Ripel
Helene Mary Hamilton
Raoul Antoinette Le Comte
Munkacs Janos C. Grosskopf
Donald Ferguson James Cooper
Ronald MacGregor John Cowie

Piccolo, the original title of Henry W. Savage's latest offering, is much better than Little Boy Blue, because one is bound to have the same connotations opened up as the inevitable and up-to-date advertiser who conceals the apropos dicta at the bottom of the second page of every programme proper; something about Little Boy Blue blowing his horn. Daisy, the Little Boy Blue of this operetta, never had anything to do with hay-mows, nor was she ever fast asleep; a barmaid at the Bal Tabarin couldn't be that; and though she had no horn to blow, yet she did have a sweet voice and a personality that has assured her of a prosperous stay amongst us. She undertook to

masquerade as the lost son of the Scots, Earl of Gobenreen, and was very successful until the test came, which consisted of revealing some birthmark between her shoulder blades; then she broke down and owned up. But the active detective who had the locating of the heir to Gobenreen in charge finally produced the right one, and so our minds were relieved of all anxiety.

For the lover of the old folk-lore of Scotland, Little Boy Blue is full of appeal. "Who'll Be King But Charlie," "By Yon Bonnie Banks," "The News Frae Moidart Cam' Yestreen," "Loch Lomond," "Annie Laurie," and many others were wedded into a medley and sung with rare abandon or sentiment, as the text required. Liberal use was made of the Highland Fling, the different reels and the rest of Scotland's unique dances. Those nameless entities, the chorus, performed them with zest and precision, and merit all kinds of praise, provided it is good.

The discovery of the evening, so far as the audience was concerned, was Gertrude Bryan in the title-role. She was extremely nervous in her first song, which came right on top of her first entrance, with no time to ease herself, and we wondered if there wasn't a mistake. But the next number she came to her own and established herself. When she finally appeared as the boy her timorousness had all gone, and from then on was clear sailing, and she sailed right into the audience's hearts. Otis Harlan was a whole stage full of fun in himself and made such a hit with his pirouette that he began to regret it. His cockatoo song with Maude Odell quite took down the house. Miss Odell was a serious *sans pareil*—so long as she sang in her lower register. Other creditable additions to the cast were Charles Meakins, Kathryn Stevenson, and John Dunsmore. Beatrice North rendered

A ROUSING PLAYBOY RIOT

UNPARALLELED DISORDER AT THE MAXINE ELLIOTT THEATRE.

The Synge Play Greeted as No Play Ever Has Been Received in New York—A Hundred Policemen Quell the Disturbance and Take Many Prisoners to the Night Court.

There was a ruction in Dublin when J. M. Synge's The Playboy of the Western World was first produced there, and in this country there have been many rumbling resolutions from assembled Irish societies since the Irish Players began to play here, but no theatre riot of modern times could approach that enacted Monday night at the Maxine Elliott Theatre, where the Synge play was announced for first production in New York.

When the curtain rose there were signs of uneasiness among the audience, which did not seem greatly to differ from the gatherings that had previously seen the Irish Players.

But the play had hardly commenced when a potato swept through the air from the gallery and smashed against the wings. Then came a shower of vegetables that pattered against the scenery and made the actors duck and run for shelter.

A potato struck Miss MacGee, but she glared defiance. Men rose in the gallery and balcony and cried out to stop the performance. In the orchestra several men stood up and menaced the actors.

"Go on with the play," came an order from the stage-manager, and the players took their places and began again to speak their lines.

The tumult broke out more violently than before, and more vegetables came sailing through the air and rolled about the stage. Then began the fall of capsules that broke as they hit the stage. They were filled with asafetida, and their odor was suffocating and nauseating.

One of the theatre employees had run to the street to ask for police protection at the outset of the disturbance, but the response was so slow that the ushers and the doortenders undertook to suppress the riot, throwing out men indiscriminately, for the excitement was so great that real offenders could not be told from persons who were merely alarmed.

The Broadway crowds soon filled Thirty-ninth Street in the vicinity of the theatre. Soon a hundred policemen got to work, some of them being in plain clothes, and disturbers were ejected in no gentle way. All who fell into police hands protested at the "outrage" of ejection, and pandemonium still reigned.

The play went on spasmodically, in spite of the noise and confusion, and when the first act was finished an announcement was made that it would be repeated, so that all present could see it. The scenes were shifted again and the stage setting at the beginning rearranged, and then the players came on and began again at the beginning.

And still the missiles flew. By this time the police were so thick that there was no longer danger of more

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"Annie Laurie" in a rich contralto, finely assisted by Miss Young.

The lyrics, for which credit is generously given to several people, might have been written by the bell-boy; such wide acknowledgment was sort of spreading the ignominy. The waltz song will be heard, and the Angus, etc., McKee song of Miss Bryan's was clever. But when the clans gathered to the stirring strains of music so much better than can be written by our operetta composers, the blood tingled. It is music which the American public knows none too well and should learn, for it will go down with the ages.

FULTON—TAKE MY ADVICE.

Entertainment in three acts by William Collier and James Montgomery. Produced by Lew Fields on Nov. 27.

William Ogden William Collier
Jack Cornish William Lamp
Professor Hugo Kardly Charles Dow Clark
Thomas Brooks Thomas Garrick
Robert Brooks John Junier
Paula Brooks Paula Marr
Mrs. Clark Helena Collier Garrick
"Buster" Clark William Collier, Jr.
Diana Kardly Dorothy O'Neil
Sing Foo John Arthur
Wilson John Adam
Lew West Thomas Stuart
Miss Underwood Eugenia Connolly

William Collier and James Montgomery have thrown together a collection of old and new jokes, strung them more or less loosely on some sort of a plot, and Mr. Collier is now wearing the string of pearls before the patrons of the Fulton Theatre. The plot relates to one William Ogden, president of the Pacific Lemon Company, who is reluctant to marry Diana Kardly even to obtain possession of a vast property according to some will that somebody had left in the pre-dramatic period. William prefers Paula, the daughter of Thomas Brooks, whom he has generously interested in the lemon industry for the purpose of increasing the Brooks's patrimony. Unfortunately, Jack Cornish, legal adviser for William and rival suitor for Paula, turns out to be a swindler who has been speculating with the Brooks-Ogden cash, and who has reduced all to beggary with the unerring instinct of the villain. Meanwhile Professor Kardly has also been practicing financial hocus-pocus on William, who thus threatens them all around with prosecution unless they work for him to make his lemons pay. Naturally the poor lemons do pay; nobody would allow them to do anything less. So, for probably the first time in dramatic history, the *deus ex machina* is a lemon, which gives William pecuniary courage to propose to Paula.

Such an ingenious piece of art absolutely disarms criticism. It pretends to be nothing more than a cut-to-order garment to fit the entire Collier family. Whatever may be said of the style of this versatile garment, it shows what the Colliers can do, and that is all anybody expects of it. Many of the jokes can fairly claim respectable antiquity, but Mr. Collier and the others display so much apparent confidence in their audiences and their jokes that the audiences really haven't the heart to blast the actors' hopes. So the listeners laugh, and everybody is happy. At any rate, it is good-natured foolery at which you don't feel like blushing—and that is much.

The Colliers are just themselves—William Collier, Paula Marr, Helena Collier Garrick, and William Collier, Jr. They all know how to entertain, and they do just that without indulging in too much sobriety. It is just a sort of family party, in which the audience is kindly included—just like an old-fashioned New England family reunion at Thanksgiving, that sends you away in a cheerful frame of mind. The Colliers are assisted by a competent cast of uniform attainments, all of whom are imbued with the same pleasant spirit. Anybody content with thoughtless gaiety ought to be amused by Take My Advice.

DALY'S—THE LADY OF COVENTRY.

Romance in four acts, by Louis N. Parker. Produced by Liebler and Company on Nov. 21.

Dorothea Viola Allen
Alys Jane Ferrell
Damaris Adelaide Robinson
Philippa Frances Savage
Father Bernard Charles Harbury
Malet S. Van Dusen
Nigel Fred Beck
Gilbert George Cooke
Leofric Henry Keller
Waltheof Henry Stanford
Gamel Lewis Howard
Witgar Frank F. Gill
Torfrid Winfield Freeman
Cymen Vincent Starrett
Ulling Howard Morgan
Jenny Elinor Brownell
Godild Nina Lindsay
Joan Jennie Crommette

In his latest play, based on the romantic legend of the Coventry equestrienne, Louis N. Parker has unfortunately not repeated his recent successes, for although the staging of the drama ranks as a rare bit of scenic art, the lines and situations offer difficulties over which the majority of the cast stumbled

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PERSONAL

GREGORY.—Lady Gregory, for the head of a great movement in art, is remarkably unassertive in manner; she looks like what in reality she is—a kindly, lovable grandmother. Her family history dated back into the Middle Ages in Ireland, where, contrary to the general impression, there has always existed what, for want of a better word, we call aristocracy. Her father was Squire Dudley Peresse, of Roxborough, in Galway, and in her youth she was known as one of the beauties of the vice-regal court of Dublin. She is the widow of old Sir William Gregory, who went to the British Parliament more than sixty years ago, bitterly opposed by Daniel O'Connell. He was a fiery advocate of Confederacy during our Civil War, and figured in every other stormy political conflict. Lady Gregory's first interest in the Players was to produce one of Yeats's poetic plays, and she collected money for the venture and got an act of Parliament changed so her players might appear. She says she began correcting plays, and before she knew it she had written one herself; and as she is beyond looking at life in any way but joyously, she always writes comedies. The Gaelic League movement in her mother country is largely responsible for the Players becoming a permanent institution, but without Lady Gregory's ardent patriotism it is hard to believe that they would have been what they are—a living demonstration of what America has so far failed in—a national theatre.

MACLAREN.—One of the youngest leading men of London, Ian MacLaren, who is now appearing at Wallack's Theatre, New York, with George Arliss in *Diarrail*, has brought his wife, a charming English actress, to New York, and will hereafter make this city his home. Mr. MacLaren contemplates the establishment of a playhouse where may be produced plays especially for children, the first of which will be the fairy tales adapted from the stories by Hans Christian Andersen. It will be produced at matinee performances early in the new year, and will be followed by other plays of the same class.

BARNABEE.—Henry Clay Barnabee celebrated his seventy-eighth birthday on Nov. 14. He is now living in retirement in Jamaica Plain, with his niece, and is in excellent health, except that he has difficulty in moving about because of a fall he suffered some years ago, from which he never has fully recovered. A family dinner and a whist party contributed toward the commemoration of the day. The number of people whom Mr. Barnabee delighted as a veteran member of the famous Bostonians, count into the hundred thousands—possibly millions.

WARWICK.—Robert Warwick was a musical student in Paris twelve years ago, studying voice-training, with Strigella. He was at one time a roommate of Clarence Whitehill, the famous Wagnerian baritone, known then as Monsieur Clarence, singing at the Opera Comique. Near them was John McKloskey, now appearing in *The Wedding Trip*. Riccardo Martin, the tenor, was another musical associate of Mr. Warwick's; he was then called Hugh, which he changed because of the difficulty Latin races had in pronouncing it. Putnam Griswold, who made his debut in America last Thursday night in *Goettedaemmerung* at the Metropolitan Opera House, was also a member of their colony at one time.

McHENRY.—Nellie McHenry, playing Mrs. Lukyn in *The Quaker Girl*, made her professional debut at a charity benefit in St. Louis. She was only nine and gave imitations of Billy Emerson in *The Sun Flower*, appearing in blackface. Her first part of importance was with Lawrence Barrett in *The Romance of a Poor Young Man*. This engagement came about one day while she was watching Barrett rehearse. He had no one to play a flower girl and suddenly he offered the part to her and she accepted and won success. Later she appeared with Booth and Forrest, and at fifteen she played an old woman in *Victorine*, in which Charlotte Thompson starred. She played the star parts in Salisbury's *Troubadours*, who made a record tour of the world. Later she played by herself in *Chain Lightning*, *A Night in a Circus*, *The Bicycle Girl*, and *A Night in New York*. Her last production, in which she was eminently successful, was a dramatization of Bret Harte's "M'Liss."

OLCOTT.—Rita OLCOTT, the wife of the Irish actor, Chauncey OLCOTT, who collaborated with Rida Johnson Young on the fairy idyll, *Ragged Robin*, which Mr. OLCOTT produced a few years ago, has been engaged for the last year in the making of a libretto for an Irish grand opera, which may be produced this season in London. The composer's name has not been made public, but he is understood to be one of the prominent English musicians. The material for the book Mrs. OLCOTT has used is one of the beautiful old fairy tales contained in mystical folk lore of Ireland.

ANOTHER COLLEGE RIOT.

The University of Illinois in Champaign, Ill., was the scene of a theatre riot last Friday night, when the student body bombarded the Orpheum Theatre with bricks. The cause was overflow of spirits, caused by a football victory. The manager of the house had promised the students a free show, and could not accommodate them all.

PLAY FOR CRIPPLED CHILDREN.

One thousand crippled children enjoyed a performance yesterday afternoon of W. S. Gilbert's *The Wicked World* at the Lyceum Theatre. The play was given through the courtesy of Daniel Frohman, who donated the use of the theatre, and Jacob Heniger, who directed the cast.

PLAYS OF THE WEEK

(Continued from page 7.)

headlong. In this case, and perhaps in any case, the narrative reads much better than it acts.

Leofric, the original Earl of Coventry, dispossessed and outlawed by William the Conqueror, took advantage of the Norman king's absence in the North to wrest his old fief from Dorothea, who had inherited the estate from her father, one of William's warriors. Capturing the castle after a wearying siege, he promptly fell in love with the "wildcat," as he gallantly called Dorothea, and failing to win her by other means, he declared that Coventry should starve as long as she remained obdurate to his blandishments. By all his pagan gods, he would otherwise have mercy on the city as soon as she would ride naked at noon through its streets. When Dorothea announced her intention to ride, he forbade anybody to watch her, on pain of losing his eyes, never thinking that he should fall before his love and look from the castle window. Having disobeyed his own command, Leofric sent for the bailiff to execute the penalty, but Dorothea would not have it so when she discovered that she owed the privacy of her ride to his order and not to the reverence of her people. To save him from himself and from the wrath of the returning William, Dorothea yielded to the dictates of her heart and married the "red wolf."

Ingenious as this variant version of the story sounds and effective as certain situations are, Mr. Parker's dialogue falls rather bookishly upon the performance, because he has chosen archaic idioms as far as possible, and they obscure the humanity of the characters. His execution has not lived up to his imagination. If that is true of the drama, it is much more sadly true of nearly all the cast, who attempted



LADY GREGORY

to play the romance in the heroic key and thereby precipitated themselves into dire artificiality.

Viola Allen labored sincerely to retrieve the points lost by others, relying largely upon her resounding contralto voice. Encouraging her loyal followers, stormily defying Leofric, scornfully repulsing his advances, humbly accepting his ultimatum and gently declaring her love, Dorothea was always a picturesque figure and a consistent woman. Although she occasionally ended speeches with a rising inflection where it needed the strength of a fall, her voice has genuine music in every tone. Miss Allen never forgot the dignity of her role, and endowed Dorothea with every queenly attribute.

Henry Kolker also possesses an unusually agreeable voice, but in his vocal exhibition of it he sinned at every turn. The *sustained* delivery that he affected was baldly theatrical without stirring a single sympathetic fibre. When he forgot this absurd mannerism—as at the close of the second act—he played with fiery strength, which showed his admirable talents. The damage, however, had been irrevocably committed by his mooning sentimentality, and he later lapsed occasionally into the same distressing style. Like that estimable actor, Bottom, Mr. Kolker can roar, that he will do any man's heart good to hear him; but it is a different matter when he comes to aggravate his voice so that he will roar you as gently as any suckling dove.

Two of the supporting cast were charming in every word and posture. Henry Stanford and Frances Savage. From the mob, two women should be singled out for particular commendation, the old hag and the younger wife who led the rabble. Although the supernumeraries were well handled, the rest of the principals varied only from adequacy to impossibility.

Settings and costumes of rarer beauty have perhaps never been offered even to a New York audience. It seems like an artistic tragedy to have sacrificed them on *The Lady of Coventry*.

LYRIC—THE THUNDERBOLT.

Drama in four acts, by Arthur Wing Pinero. Revived by the Drama Players, under the management of the Shuberts, on Nov. 22.

James Mortimore	Herbert Kelcey
Ann	Helen Converse
Stephen Mortimore	Sheldon Lewis
Louisa	Eugenie Woodward
Thaddeus Mortimore	Donald Robertson
Phyllis	Edie Shannon
Joyce	Caroline Oden
Cyril	Frank Hardin
Colonel Pointing	Edward Emery
Rose	Charlotte Granville
Helen Thornhill	Hedwig Reicher
The Rev. George Trist	James Cooley
Mr. Vallance	Fred Eric
Mr. Elkin	Lionel Belmore
Mr. Denyear	A. Hyton Allen
Heath	Ralph Bradley
Kate	Barbara Hall
Maud	Olive Garnette
Granger	Alice Corbourn

The revival of *The Thunderbolt* by the Chicago Drama Players was an event of triumph for the extinct New Theatre company who played it last year, because the ghost of that departed organization haunted every scene in the performance. Had one never seen the original production of *The Thunderbolt* in New York, he would have accounted the revival a very competent affair; but having seen it, he must feel at every point the decided inferiority of the new rendering.

Only two from the entire cast had assimilated their roles sufficiently to give them the finish and the force which they permit—Herbert Kelcey and Charlotte Granville, who were in every way comparable to their predecessors. Mr. Kelcey gave a rather new indication of his versatility, for he shed his usual polish to assume the bluff, crude characteristics of James Mortimore. Miss Granville no less excellently delineated the parvenue social climber, Rose Pointing, with her thin veneer of pretentious aristocracy. Barbara Hall spoke her few lines brightly, and Eugenie Woodward, with repetition, will doubtless make her part as effective as it should be.

Defects of the other roles appeared inherent. Helen Converse lacked the imperious self-confidence of Ann, and Sheldon Lewis was weak. Donald Robertson should never have been cast for Thaddeus. In the most difficult role of all, Edie Shannon was unable to use the accomplishments which have won her much merited applause in the past. Instead of displaying the pompous incisiveness of a military man, Edward Emery slouched through his lines with a sort of inebriated drawl. Hedwig Reicher was too maturely gloomy for the youthful Helen Thornhill. Lionel Belmore's acting lacked as much distinction as did his stringy wig.

The performance at least served to show the intrinsic dramatic value of the situation and the trenchant satire of the lines, for the audience was genuinely amused by much that went forward. That was as much due to the playwright as to the actors.

MAXINE ELLIOTT'S—IRISH PLAYERS.

THE SHOWING UP OF BLANCO POSNET

Sermon in crude melodrama, in one act, by George Bernard Shaw. Produced by the Irish Players, under the direction of Liebler and Company, on Nov. 23.

Babey	Eileen O'Doherty
Lottie	Kathleen Drago
Hannah	Cathleen Nesbitt
Jessie	Una O'Connor
Emma	Eithne MacGee
Elder Daniels	Arthur Sinclair
Blanco Posnet	Fred O'Donovan
Strapper Kemp	J. M. Kerrigan
Feemy Evans	Sara Allgood
Sheriff Kemp	Sidney J. Morgan
Foreman of Jury	J. A. O'Rourke
Wagoner Joe	M. J. Dolan
The Woman	Maire ni Shuibhlaigh

The second bill of the Irish Players far surpasses the first in force and purport, because both plays in it speak out unreservedly the serious, if rather cynical, ideas on the minds of their authors. The inimitable and unloving G. B. Shaw has taken a fling at the land he knows nothing about, and certainly if the United States appears to other Europeans as it appears to the author of *The Showing Up of Blanco Posnet*, it is time that we heard of it, in order to laugh with the rest of the world at ourselves as they see us. The sermon in crude melodrama, however, cannot conceivably have been intended as a genuine picture of our woolly West; Mr. Shaw simply chose that locale because it suited his convenience better than any other section he could think of for the audacious mixture of piety and blasphemy which he was to write.

Blanco Posnet, it seems, stole from his brother, Elder Daniels, a horse in lieu of a necklace which he had a right to claim. The horse, unfortunately, had simply been lent to the elder, and the real owner consequently pursued the thief. Since Blanco had given the horse to a woman who was taking her sick baby to a doctor, Blanco was overtaken and haled into court before a jury thirsty for the execution of justice. The horse and the woman appeared, however, and such was the strange power of the woman's face that the star witness, Feemy Evans, whose testimony was to convict Blanco, lied to save him. So Blanco preached a sermon about the rotten game we play and the great game Heaven plays, and shook hands with Feemy, whom he had so liberally reviled.

Had circumstances begun differently, Mr. Shaw would have made a rare recruit to the Salvation Army—and probably a mutinous one, also. At any rate, he flouts insincerity with shockingly bad taste, but with unmistakable lucidity. Whether insincerity or bad taste is preferable, each man must declare for



White, N. Y. George Barnum Jessie Ralph Warner Oland Harrison Hunter Helen Ware

What a Wonderful Painting!

FROM ACT I, "THE PRICE," AT THE HUDSON THEATRE

himself. Sadly enough, one hardly knows whether sincerity really exists, after seeing Blanco Posnet and his crew, for Mr. Shaw evidently agrees with that pessimistic lady who insisted that, "We're all poor critters."

The actors gave the real spirit of the peppery wit, reeling off in purest Irish the idioms which adorn the American language in all its Northern, Southern, Eastern, and Western vagaries. Fred O'Donovan, a sort of Hibernian D'Artagnan, was delightful. Not less amusing was the sanctimonious Elder Daniels, played by Arthur Sinclair. Sara Allgood and Maire in Shuibhlaigh, typifying the good and the bad, were effectively contrasted. The rest of the cast gave a consistent and unctuous support.

THE WELL OF THE SAINTS

Comedy in three acts by John Millington Synge. Produced by the Irish Players under the management of the Lieblers, on Nov. 23.

Martin Douli Arthur Sinclair
Mary Douli Sara Allgood

Timmy Sydney J. Morgan
Molly Byrne Cathleen Nesbitt
A Bride Eileen O'Doherty
Mat Simon J. A. O'Hourke
A Wandering Friar J. M. Kerrigan
Villagers Kithne McGee, U. Wright, and Brinsley MacNamara

Although the pepper in The Well of the Saints will not make Americans sneeze so much as Blanco Posnet will, it comments no less succinctly on verities and falsities of existence. Martin and Mary Douli, two old beggars, upon being cured of their blindness by water from the holy well administered by the friar, discovered that they were considerably uglier than the joking neighbors had led them to suppose. After they had quarreled and Martin had made love to pretty Molly Byrne, their sight left them again, and they found their imaginations in the blackness so much more satisfactory than the realities of light that they declined having their sight restored.

Why in the world anybody should want to have such a harmless bit of cynicism must puzzle anybody

but an Irishman. That a few spectators did amuse themselves—and their neighbors—thus, will indicate that The Well of the Saints is worth seeing, even if we don't unanimously sacrifice our sight to dwell in imaginary rainbows, as J. M. Synge seems to advocate.

Sara Allgood's transformation from Feemy, the lady of the primrose path, to Mary Douli, the blind-eyed hag, was a startling success, and she really gave the impression of doddering age as effectively as the sketch of blooming youth. Surely, Martin Douli was not the only one to admire the beautiful Molly Byrne, for her beauty was not a figment of imagination, despite her flirtatious propensity with Martin. Arthur Sinclair, aside from his scene with Cathleen Nesbitt in the second act, played with taste and success. The scene referred to was intrinsically not agreeable, although he never overstepped the bounds. The others were considerably more than satisfactory.

The third bill, consisting of The Playboy of the Western World and The Jail Gate, opened on Monday. It will be reviewed next week.



WILLIAM ELLIOTT

is now playing one of the leading roles in He and She, the latest play by Rachel Crothers.

Lee Kuoh, who keeps the public informed as to Henry B. Harris's attractions.

November 29.

JEFFERSON DE ANGELIS, lately seen on tour in The Ladies' Lion, and now announced to shortly become a vaudeville headliner.

ORRIN JOHNSON, who has played many leading roles in his time, this season appearing in Speed.

JOHN GLENDINNING, last seen on Broadway in The Girl in the Taxi, and now playing a sketch in vaudeville, in conjunction with his wife, Jessie Millward.

RUTH LLOYD, long with Dustin Farnum in Cameo Kirby, and seen at Wallack's last Spring with Mabel Hite in A Certain Party.

BRANDON HURST, who plays one or more parts on Broadway regularly each year, recently seen at Weber's Theatre in Mrs. Avery.

SAMUEL FORREST, the well-known play producer, now producer-in-chief for Cohan and Harris.

GERTRUDE M. CLARKE, character actress with the Edison moving picture company.

WILLIAM J. TOWNSEND, now a member of the Lester Lonergan Stock, at Hathaway's Theatre, New Bedford, Mass.

ANDREAS DIPPEL, former grand opera singer, now an

THE STAGE BIRTHDAY CALENDAR

November 29.

TRIXIE FRIGANZA, now on tour for her second season in The Sweetest Girl in Paris.

ROBERT M. ESKELA, born in 1840; stage manager of the old California Theatre; manager for William Gillette twenty years; now with Passers-By.

MAUD BURNS, who appeared in Thais last season, and who is now playing one of the leading roles in He and She, the latest play by Rachel Crothers.

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ANDREAS DIPPEL, former grand opera singer, now an

impresario of the front rank, associated with the Chicago-Philadelphia opera forces.

December 1.

ROSALIND COGHAN, last season with May Irwin in Getting a Pollah, since in vaudeville, supporting her mother, Rose Cohan, and now in The Lady of Coventry with Viola Allen.

HENRY B. HARRIS, manager of the Hudson, Harris and Fulton Theatre, as well as such stars and plays as Robert Edison, Frank McIntyre, Helen Ware, Rose Stahl, Elsie Ferguson, Ruth St. Denis, The Quaker Girl, The Country Boy, and The Commuters.

JANE MAY, sister of Edna May Lewisohn, for two seasons in Kyrie Bellew's company and now in Over Night.

HARRY LAWRELL, now in his second season as stage-manager with Louise Gunning in The Balkan Princess.

OLIVE ULICH, recalled in Oscar Hammerstein's production of Hans the Flute Player, and seen earlier this season with Bothwell Browne in Miss Jack.

LEON FRIEDMAN, who tells the public all they ought to know about the various Ziegfeld attractions.

T. HAYES HUNTER, stage-manager and producer, now on the staff of the Republic Film Company.

December 2.

NELLA BERGON, now touring the Pacific Coast with Sam Bernard in He Came from Milwaukee.

FANNY ADDISON PITT, who plays dowagers so admirably for the past three years with Viola Allen.

DALLAS TYLER, lately recalled as leading woman in The Travelling Salesman.

BONITA, of Wine, Woman and Song note, and popular in vaudeville.

December 3.

VERA FINLAY, for two seasons in Bright Eyes, and now at the Broadway Theatre in The Never Homes.

ADOLPH KORNHAU, who has appeared under Charles Frohman in The Girls of Gottenberg, The Dollar Princess, Our Miss Gibbs, and The Siren.

RENE BACON, the past two seasons a member of The

New Theatre Company, and now on tour with James Bancroft in The Private Secretary.

HELEN LINDBOTH, last seen on Broadway with Zeida Sears in The Nest Egg.

December 4.

LILLIAN RUSSELL, who pays little attention to such a trifling incident as a birthday, and who may reappear at the head of her own opera company, under the direction of Werba and Loscher.

WILLIAM ELLIOTT, who has not appeared behind the footlights since the early weeks of The Pink Lady, at the New Amsterdam, and who will soon branch out as a producer, in conjunction with his father-in-law, David Belasco.

WILLIS MARTIN, whose name appears from time to time in various Shubert productions.

December 5.

AMELIA STONE, who should appear more often on Broadway, devoting her talents at this particular time to vaudeville.

JAMES LACKAY, long prominent in York State Folks, and now playing his second season as Jimmy Wellington in Excuse Me.

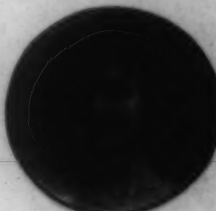
ALICE GALE, last season with Otis Skinner in Sire, and now at the Lyceum with Billie Burke in The Runaway.

EVERETT JANSEN WENDELL, who probably has one of the finest collections of theatrical lore in existence.

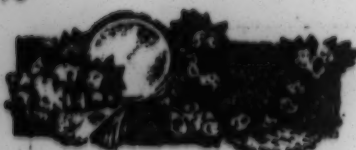
BEATRICE MACKENZIE, of the vaudeville team of MacKenzie and Shannon, who have been playing operatic skits for several years.

IRENE PALMER, generally to be found in the same company with her twin sister, Alice, now on tour with Madame Sherry.

ALICE PALMER, generally to be found in the same company with her twin sister, Irene. JOHNSON BARNCOCK.



RENE BACON



REFLECTIONS



Harry B. Lyons, last season with *The Squaw Man* and *The Wolf*, will close his engagement with *The Harvest Moon*, in which he has been playing the lead, Dec. 6, and will retire to his home in Brooklyn for a short vacation.

Paul Dufault gave a French and English song recital at Carnegie Lyceum on Monday evening, with Charles Gilbert Spross at the piano, under the management of E. B. Brown.

A. E. W. Mason will return to this country from England to witness the opening of his play, *The Witness for the Defence*, at the Empire on Dec. 4.

Sophie Brandt last week rewarded the detectives who recovered the necklace, valued at \$10,000, which was stolen by her colored maid. She made them the gift of a check for \$500, to be equally divided among the four men who assisted her.

The New York Theatre Club, which recently entertained Charles Richman, the leading actor in *Bought and Paid For*, occupied a large section of the orchestra seats at William A. Brady's Playhouse last Wednesday afternoon.

On Wednesday afternoon, Dec. 6, a benefit performance of *Bunny Pulls the Strings*, at the Comedy Theatre, will be given for the New York Polytechnic Hospital.

The Balalaika Orchestra will again be heard at the Hippodrome on Sunday night, Dec. 3, with W. W. Andreeff conducting, and with a quartette of Russian singers. Last Sunday night Edward B. Curtis gave his illustrated lecture on "A Vanishing Race."

The one hundredth performance of *The Kiss* was celebrated at the Casino last Wednesday night by giving each woman in the audience a souvenir handbag. The century mark of *The Kiss* came the following night at the Knickerbocker. Each company followed its performance with a banquet.

Sixty members of the Columbia Musical Club attended the performance of *The Enchantress* last Wednesday night. After the play Victor Herbert conducted the orchestra through several numbers to illustrate to the club the importance of individual instruments in the orchestration of the piece.

The Kinemacolor Company invited the clergymen in New York to attend a special matinee of the Coronation pictures at the Kinemacolor Theatre last Thursday.

Carmina Melis and Nina Brosca, sopranos with the Boston Opera company, arrived Wednesday on the *Oceanic*. Madame Melis appeared the following night in Tosca at Boston.

Beatrice Forbes-Robertson, niece of Forbes-Robertson, herself a member of the New Theatre company its first season, lectured Saturday morning at 11 o'clock at the Hudson Theatre. The subject was "The Drama as a Social Teacher," and the event was under the auspices of the League for Political Education. In private life Miss Forbes-Robertson is Mrs. Swinburne Hale.

Frans Lehar's latest operetta, *Eva*, had a dress rehearsal at the Wiener Theatre, Vienna, last week.

An entertainment was given Saturday night at Carnegie Hall for the benefit of the Masonic Home in Utica, N. Y.

A Woman's Suffrage Team opened Monday afternoon at Proctor's Harlem Theatre. Mrs. W. H. Duncan and Mrs. Marion Burritt composed it, and "go on" at 11 A.M. and 5 P.M., and hold the boards for three hours.

Lydia Barry was unable to appear at the opening of the Winter Garden last week owing to illness.

John Kellard, Edwin Holt, and Charlotte Tittel entertained the California Club at the Waldorf-Astoria last Wednesday evening.

Pola La Pollette, the daughter of Senator La Pollette, who was recently married to George Middleton, the playwright, was seen with Frank Reicher in the performance of *The Scarecrow*, at the Hudson Theatre yesterday afternoon, for the benefit of the Actors' Fund of America.

Harry Lauder's tour ended last night at the Broad Street Theatre in Trenton. He is scheduled to leave for England this morning on the *Mauritania*.

Katerina Goltzer, a new Russian dancer, will arrive here Dec. 2 on the *New York*. She has never been outside of her native country before.

Marcelle and André, the small daughters of Madame Trotin, gave a song recital on Nov. 26 in the Burritt Studios. Although only ten and eight and a half, respectively, their series of solos and duets in English and French were cordially received by their friendly audience.

Jean Proctean, violinist, and Rafael Romero de Spina, pianist, gave a recital at Carnegie Lyceum last night (Tuesday) under management of Jules Patay de Baj.

A new number was introduced for the first time last Thursday evening by Nellie McCoy in *The Enchantress* at the New York Theatre. She calls it an adaptation of the famous "Flat-foot Glide," which she discovered in one of the dance halls of the lower East Side. The music for it was written by Victor Herbert.

Jerry Cohan was incapacitated from appearing in *The Little Millionaire* last week,

owing to a severe cold. Sam Forrest, Cohan and Harris' general stage director, took his place temporarily.

Clayton D. Gilbert, who is teacher of pantomime at the New England Conservatory of Music, Boston, Mass., has attracted much commendation since he began his work in Boston at the Emerson School of Oratory, eight years ago. On Dec. 8 and 9 his pupils will give a public entertainment, including Emily's Idol, 15 and Little Christina, Nita, and My Lady Moon.

That widely read story, "The Getaway," which originally appeared in *Short Stories Magazine*, has been secured by Edgar Selten, through arrangement with Doubleday Page and Company, and will be presented in vaudeville under the management of Alf T. Wilson on Dec. 4.

Charles J. Gebest, composer of the musical score of *The Red Widow* at the Actor Theatre, has written an overture entitled *The Willies*, a melodic olla podrida embracing airs from William Tell, Willie off the Yacht, Willie Knew Just What to Do, Waits Me Around Again, Willie, and Billy. It is dedicated to William Collier for use as a musical prelude to the first act of *Take My Advice*.

Margaret Huston, a Canadian soprano, who sung abroad both in concert and in opera, will give a recital composed largely of modern songs at the Belasco Theatre Dec. 4.

Twelve of the chorus girls with Marie Dressler in Pittsburgh assisted in selling tickets last week for the benefit given Monday night by Margaret Anglin for the City Hospital Fund, under the auspices of the West Penn Club. The mode of canvassing of the club in the city was in automobiles and were very successful in disposing of their tickets.

The engagement is announced of Mrs. Emma Tuttle James, of West Somerville, Mass., to Frederick W. Hamilton, president of Tufts College. Mrs. James' first husband was Harry James, an English actor, who died in 1895. Mrs. James at one time acted with Madame Janaschek.

Nathan Gold was fined \$10 in the Men's Night Court Saturday for theatre ticket speculation.

The Auto Cranks is the title chosen for the new musical play in which Nora Bayes and Jack Norworth will appear as co-stars at the termination of their present vaudeville tour. The book, lyrics and music are by themselves.

Rehearsals will begin this week for *The Sand Man* and *Holly Tree Inn*, the sketches which were written especially for the stage

children's Christmas festival by Catherine Chisholm Cushing and Augustus Thomas. Both pieces will be given under the auspices of the Stage Children's Festival Fund, at the Criterion Theatre, on Sunday evening Dec. 31. Those who will be seen in the principal parts are Allison Morrison, Sidney Ray Melvin, Martha McGraw, Kathryn Wallace, Roland Wallace, Lawrence Fellman, and Norris Wellington. The rehearsals will be conducted under the supervision of Mrs. Anna V. Morrison and Mrs. Anna Tallafiero-Abell.

Edward B. Curtis gave a lecture, "A Vanishing Race," at the Hippodrome, Sunday night. The North American Indian was the race treated.

Klaw and Erlanger have obtained for early production *Le Petit Cafe*, by Kristan Bernard, with music by Ivan Caryll. The entertainment is a farce and has had a successful run in Paris.

M. B. Leavitt announces that his book of theatrical reminiscences, "Fifty Years in Theatrical Management," will appear before Christmas.

Margaret Anglin will open Dec. 9 in Pittsburgh, under her own management, after being two years under Liebler and Company. She will appear at the Lyceum in February in a repertoire of new plays.

Albee Clare Elliot, playing with Blanche Bates in *Nobody's Widow*, was successfully operated upon for appendicitis in the Pennsylvania Hospital, Philadelphia, last week. Dorothy Shoemaker, who originated Miss Elliot's part in New York, has returned to the cast temporarily.

Charles A. Bigelow has retired from the cast of *The Kiss* at the Casino. His place has been taken by Dallas Welford, the English comedian.

Bella Baker has retired from the Winter Garden.

Anna Lichter, soprano, has retired from the cast of *Miss Dodelack*. Miss Lichter has an extensive grand opera repertoire. Her record is a very enviable one.

Dorothy Russell is rehearsing a new act soon to be offered in vaudeville, entitled *A Tragedy Deferred*. The company includes Fred Roland and Robert Millikin.

Florence Edney has joined the Elsie Ferguson company to play her original part of *Lady Mary*, replacing Rose Coghlan, who is leaving.

Drama Day at the Professional Woman's League rooms on Monday, Nov. 20, under the direction of Mrs. Harry Leighton, was like the old drama days for which the league was justly famous. Among those who entertained were Charles Finagan,

AMATEUR NOTES

The Montauk Dramatic Society presented *Starling Coyne's* comedy, *The Hope of the Family*, in Swanham Hall, Brooklyn, on Nov. 10, under the direction of Aven C. Burnham. In the cast were Miss G. G. Carpenter, Jean Mann, Evelyn I. Robinson, E. J. Francis, J. Placido, Fern Lloyd, Edna M. Bloomfield, James N. Blumson, Alfred Parker, William G. Keil, Fred Cunningham, Charles Emmett, Albert G. Linsley, Le Roy O'Connell, Joseph Lawrence, Leo J. Cook.

The Psi Sigma Fraternity of the Polytechnic Institute, Brooklyn, on Nov. 17 presented the *Offenbach* opera comedy in *The Rose of Avon*, at Memorial Hall. Proceeds for the new fraternity house.

On Nov. 24 the Playgoers' Society, of Los Angeles, Cal., presented *The Arrow Maker*, by Mary Austin, at Walker Theatre.

The Land of Heart's Desire was presented on Nov. 23 by students of the U. S. C. College of Oratory, Los Angeles, Cal., under the direction of Professor Leonard G. Karat Kemper.

The New Canaan Amateur Players presented *The Taming of the Shrew* in the music hall of the Academy of Music, Brooklyn, on Nov. 17, for the benefit of the Little Italy Home. Principal parts were played by Mrs. George J. Frank, Mrs. Charles H. Russell, Mrs. H. J. Davenport, Mrs. Rankine, Mrs. Galliard, Mrs. H. H. Knox, Mrs. Lockwood, Eleanor Du Bois, Mrs. Starnes, Mrs. Frothingham, Mrs. Ellsworth, Florence Gerrish, and the Misses Child, Lloyd, Kimbel, Randolph, Chessman, and Gossler.

Cap and Bells, the Williams College Dramatic Society, presented *The Duke of Killarney*, at Williamsburg, on Nov. 18, after the football game with Amherst.

The Players, social amateurs of Providence, R. I., opened their season on Nov. 22 at the Talma Theatre, in *The Case of Rebellious Susan*, by Henry Arthur Jones. In the cast were Thomas Crosby, Jr., John P. Farnsworth, A. Chester Snow, Robert T. Burbank, Newton P. Hutchison, Donald S. Babcock, Paul Nicholson, John W. Miller, Andrew White, Linda A. Arnold, Mrs. Daniel Webster, Virginia Shepley, and Mrs. William W. Weedon.

The Triangle Club, a dramatic organization of the Jacksonville, Ill., High School, will give its first production of the year on Dec. 12. The play is a four-act comedy drama entitled *Our Alma Mater*. The Triangle Club is a new departure among the high schools of the State. The club is in charge of Professors Cook and Rife of the High School faculty.

Tambourine and Bones, a student musical society in the Syracuse University, produced *Moriturus*, an original musical comedy by David B. Walsh and Harry S. Lee, at the Wieting Opera House on Nov. 13 and 14. Most of the credit of the success goes to Mr. Walsh, the composer. Truman Preston and Roger Williams were among the best of the cast. *Moriturus* is the first musical comedy ever produced at the university. Roar's Head will produce King Pin, an original drama by Carl Oswald, at the Wieting on Dec. 13. In February, Roar's Head will give *You Never Can Tell*.

Echoes of 1911 was given by the School Settlement Association at the Brooklyn Academy of

Music on Nov. 23. A large cast took part, and was liberally applauded by numerous friends.

The Majestic Players presented *The Butterflies*, comedy by Henry Carlton, at the Labor Lyceum, Brooklyn, on Nov. 23. In the cast were J. M. Collins, Evelyn Collins, Harry W. Vaughn, Bertha Hanner, Irene Collins, Frank T. Mantell, Alexander Collins, Mary Palmer, and Verne Palmer. On Jan. 11 they will present *A Stranger in a Strange Land*, by Wilmer and Vincent.

Amateurs from the Holy Rosary Parish, Columbus, O., gave *The Pirates of Penzance* on Nov. 22, in the Hartman Theatre. Among the actors were Margaret Underwood, John Sheridan, Theresa Hart, Theodore Watterston, Carl Schodert, Clara Eberle, Lovetta Sheridan, and Marie Mason.

What Happened to Jones? was creditably presented at Centennial Hall, Albany, Nov. 18-17, by a clever cast of local amateur players for the benefit of the Catholic Union. Simon J. Leake, who has successfully staged many local productions, will coach the Union College Dramatic Club, of Schenectady, in *A Night Off*, which will be presented this season.

On Friday evening, Nov. 17, Fun in a School-room, was produced by a competent cast of the Victorian Dramatic Society in Brooklyn. The cast included Harry Caffery, Bertha Saubel, Edward Shannon, and Francis Hickey. A vaudeville programme followed, introducing Irene Patterson, Carrie Schwaged, and Loretta Murphy. Bert Dunne, Walter Stoddard, Leon Schwartz, and James Hannon. On Friday evening "Op-o'-Me-Thumb" will be played by Anna Rogers, Elizabeth Rogers, May Duncan, Loretta Murphy, Edwin Goodwin, and Marguerite Patterson, under the direction of Leon Schwartz.

Mr. Schwartz was assisted by Anna Hawkes and by the president, C. V. Dyce. It is the intention of the club to make the Lion and the Mouse the annual production this year, under the coaching of Mr. Collins.

The Romancers, presented by the American Dramatic Guild, at Northampton, Mass., last week, with Frank Lee Short, was in part for the benefit of Smith College, and was witnessed by a largely college audience. A large number of women prominent in college and society circles of Northampton and Amherst were patronesses. Mr. Short directed the Smith Senior production of *The Pretenders* given by the class of 1908.

The Bridgeport, N. J., Athletic Association presented *Pat in Full* on Nov. 22 in the Criterion Theatre, with a cast including Mrs. William Woerts, Jennie Deal, Ada Riley, Ewalt Richman, Frank D. Mulford, and J. Ouden Lumis.

The cast for *Pride and Prejudice*, presented on Dec. 8 at the Plaza for the Union Settlement, includes Emily Gilbert, Eleanor White, Eleanor Lockwood, M. Isabel Foote, Marjorie Sinclair, Phyllis Moore, Katharine du Bois, Susan Colgate, Priscilla Lockwood, Gertrude Pardee, Mary Cleveland, Martha Senzerman, Harold Peck, Edgar Baker, Sterling Foote, Laurin Carroll, Mabel Johnson, John Day, Dwight Franklin, Edmund Johnson, and Thomas Lawrence.

David Lindeman, Emma B. Stiner, La Petite Julia and Miss Mathilde Wihr in artistic fancy and classic dancing, Mrs. F. H. Mather, Marcia Lawson, B. Steckler, Leo Wood, Belle Gold, and Amy Ames.

Walter Jones was taken ill on the stage of the Academy in Reading, Pa., on Nov. 20, during a performance of *Baby Mine*. The play was unable to go on, and Mr. Jones was removed to a hospital in a serious condition.

A. E. Annon, one of the leading men at the New Theatre last season, is playing with Ethel Barrymore in *The Witness for the Defence*, the part taken by George Alexander at the St. James Theatre, London, all last season. Leslie Faber, who played the minister in the original cast of Henry Arthur Jones's *The Hypocrites*, at the Hudson Theatre several years ago, is playing the same part in Ethel Barrymore's production of *The Witness for the Defence* that he played in the original production at the St. James Theatre, London.

A pleasing surprise party was tendered Joseph M. Gaites early on the morning of Nov. 16, when Nellie McCoy brought him and Mrs. Gaites to a dinner at the Hotel Rector, given in celebration of the fifteenth anniversary of his firm. The affair had an unusual interest because it was also the fifteenth anniversary of Miss McCoy's stage debut. On Nov. 16, 1896, Mr. Gaites produced his first play, *The Wild Duck*, and the featured members of his cast were Nellie and Bessie McCoy, both of them little tots, but even then fascinating dancers.

Henrietta Browne has entirely recovered from her recent accident, and is back again in the leads with the Paterson Opera House Stock, reopening in *The Lily*.

According to a statement issued by Liebler and Company the first month's business of *The Garden of Allah*, at the Century Theatre, has broken all money records for a dramatic attraction. The public has paid \$105,615 to see the Robert Hichens-Mary Anderson drama. This means an average of \$3,000 to each performance. The attendance has been slightly in excess of 69,000 persons. The sale of boxes has averaged ten to the performance; the total number of mail orders received from clergyman buying seats was 410, and there have been several hundred orders taken by wireless, from incoming steamships.

It is expected that the ex-Sultan of Morocco, Sidi Abdul Aziz, will soon visit New York. He will witness *The Garden of Allah* at the Century.

The Chautauque Association of Oshkosh, Wis., has been notified it can no longer occupy the University Park in that town because it has boy scouts and operatic singing.

The King of Washington Heights is the name of a new musical comedy which Sadie Martinot has written for herself.

Two new elephants, Gyp and Judy, have succeeded Carrie, recently deceased, at the Hippodrome.

Veggie Ling, a show girl in Eddie Foy's *Over the River* company, was married in St. Louis on Nov. 18 to Percy Keane, an aviator of Chicago. Mrs. Keane has left the stage, and she and her husband have gone to Cuba and Central America for their honeymoon.

Neil Litchfield's Lyceumites are making their annual tour of the South during the months of October, November and December.

Mrs. Alexander Salvini, now at the Century Theatre, recently had \$1,000 in jewelry stolen from her apartment in West Fifty-eighth Street by burglars.

M. Wassiliev Wassilievitch Andreyef, leader of the Russian Balalaika Orchestra, canceled his reservation for rooms at the Chittenden Hotel in Columbus, O., last week, because the management of the house refused to allow M. Andreyef's personal chef to cook the musician's meals in his room.

Marshall P. Wilder is engaged in writing a comedy, *Behind the Scenes*, which will be produced early in 1912.

Under the auspices of the Federation of Shopmen of the Harriman lines there was produced at the Valencia Theatre, San Francisco, last week, two performances of the drama, *Labor and Capital*, for the benefit of the strike fund. The company is directed by Paul Gerson, formerly leading man with Mrs. Fiske. William Lowrey played the blacksmith, representing labor in the strike scene.

The Chicago Theatre Society has accepted a new drama, *Gold*, by Mrs. Anella Hunter, of Los Angeles, for production by its company. The play is said to be extremely realistic, and is laid in New England. Its subject is avarice.

When the Princess Elizabeth Barlettoff sailed last week on the *Amerika*, after a concert tour of the West, she dubbed the people of the part of the country she had visited as savages. The Princess is a soprano.

Leo Slesak, who will arrive here in January, has resigned from the Imperial Opera in Vienna, and will hereafter stay in America. His part in Vienna has been taken by Alfred Picaver, a native of Albany, N. Y.

The Federation of Women's Clubs in Philadelphia has organized a league to elevate the stage by establishing a National Drama League branch.

A ROUSING PLAYBOY RIOT.

(Continued from page 7.)

than sporadic cases of violence. But through the first act again and through all of the other acts there were still cries of protest and still vegetables were aimed at the players. One man threw an old water-bury watch that struck one of the actors and fell jingling to the stage.

During the trouble Lady Gregory talked to the reporters. She said: "I wish the men who threw the things on the stage had taken better aim, for I can't believe that they intended to hit anybody. Miss McGee would have been injured if her thick hair had not protected her. She was struck on the head, but fortunately she escaped without hurt."

"The play was first produced in January, 1907, in Dublin, but we had no trouble like this. The police put a stop to it. The second time it was put on in Dublin the disturbances were put out right at the beginning. We had some trouble in Boston and in Providence, but nothing like this."

George C. Tyler, manager of the Irish Players, said: "We will keep the play on and play it through if it takes us all night."

When the actors had ended the performance, for which many remained, though little could be heard, the police had made ten prisoners. They were Barney Kelly, of 2195 Fifth Avenue; Frank O'Conor, of 8918 Fourth Avenue, Brooklyn; Shean O'Callaghan, of 227 East Thirty-ninth Street, a harnessmaker; N. Mathias Harford, clerk, of 664 Third Avenue; Matthew Gambler, liquor dealer, of 185 East Sixty-sixth Street; John F. Neary, instructor, of 487 Koscusko Street, Brooklyn; John P. Barren, mason, of 142 West 101st Street; John Joseph Cassidy, bartender, of 63 East 123d Street; Dennis Croly, carpenter, of 183 East Ninetieth Street; Patrick O'Connor, electrician, of 305 East Thirty-fifth Street. Miss Rosina Emmett, of 62 Washington Square South went to the police station as a witness against O'Callaghan.

From the police station the prisoners were taken to the Night Court. It was already crowded when the two patrol wagons arrived with the prisoners in charge of Captain McKillop, of the West Thirtieth Street Station, and the crowd that had followed from the theatre found it almost impossible to get witnesses' position. Attorneys Dennis A. Spellay, of 257 Broadway, and John T. Martin, of 154 Nassau Street, were ready to appear for the defendants.

When Magistrate Corrigan called the cases Mr. Spellay entered the plea that the prisoners in hissing and jeering and hooting had only attempted to voice their disapproval of the play. "That's all right," replied the magistrate; "they can express their disapproval if they like, but they must keep within decent bounds, and they have no right to act like rowdies."

Mr. Spellay, who is an Irishman, broke in to make a comment on the play. "I was in the theatre myself," he said, "and the sketch was the nastiest, vilest, most scurrilous and obscene thing I have ever seen. I don't blame them for hooting and hissing it."

"But kept within the legal limits," returned the magistrate.

The case of Shean O'Callaghan, of 227 East Thirty-ninth Street, who was charged with throwing eggs at the actors from a vantage point in the balcony, aroused the most interest, and he was fined \$10. One of the witnesses against him was Miss Emmett, a niece of Robert Emmett. She said she saw O'Callaghan throw four eggs.

Six others who, it was alleged by the policemen, hooted and jeered and stood upon the seats in their efforts to show their resentment at the staging of the play, were also fined in amounts from \$2 to \$5. The other three were let go.

An adequate review of the play will appear in this Mirror next week.

ACTORS' CHURCH ALLIANCE NEWS.

Under the personal direction of Mrs. May Kidder Peirce, a dinner was given by the New York Chapter, Monday evening, Nov. 20, at Cavanagh's. The principal guests of the evening were Mrs. Belle de Rivera, president of the Theatre Club; Mrs. Mary E. Chapin, of Boston; the Rev. Carl Moller, the new vicar of St. Chrysostom's Chapel, and W. W. Waters, secretary of the White Hats of America. Rabbi Silverman, who has just been elected the first vice-president of the chapter (upon the resignation of the Rev. Scott Kidder, D. D.), made a very interesting speech, speaking of the wonderful work that could be done by the A. C. A. in the future, and suggesting that if all the clubs interested upon the same line should join they might have a clubhouse of their own, and a home for young actresses. Mrs. de Rivera thought that there should be more and keener interest in the uplift of the drama. Mrs. Chapin took a most optimistic view of the future. The Rev. Father Moller spoke very strongly of the A. C. A. strengthening itself by co-operation with other clubs. Miss Hartman sang several contralto solos. Miss Holland, president, was out of town, and wrote a letter of regret.

The Sunday evening service was held at St. Michael's church, the Rev. John Peters, D. D., rector, Sunday, Nov. 19, the Rev. Thomas McCandless preached the sermon.

THE ACADEMY ALUMNI.

Members of the Society of the Alumni of the American Academy of Dramatic Arts



LOUISA MACKINTOSH AND ROBERT ROGERS

On this page are excellent pictures of that clever couple, Robert Rogers and Louisa Mackintosh, who have played comedy and character roles from coast to coast and from Canada to the City of Mexico. Their last notable New York engagement was in *La Matrimoniale* with David Belasco's own company. Broadway has seen them in many memorable productions—The

Great Ruby, The Mocking Bird, Her Lord and Master, of the Proctor Stock, and in vaudeville. Early next Spring they contemplate a trip abroad, by way of Scotland and Ireland, to visit the birthplaces of their ancestors. They will take Edward Locke's laughing playlet, *The Green House*, along, and may, perhaps, produce it in England.

are invited to meet in the society's room, 606, 1451 Broadway, on Friday, Dec. 1, from 3 to 5 P. M., in honor of Emily Wakeman Hartley, the second vice-president, who is soon leaving town with the Billie Burke company. Encouraging news is received from Philip Perry, class representative of the class of 1910, who has been quite ill with typhoid fever, but is now much better and steadily regaining his health. His father R. D. Perry, of Cleveland, was the guest of the society's president at the performance of the senior class of the Academy on the evening of Nov. 24. Friends who have lately received word from Miss Anna Warren Story, now in Gloucester, Mass., are glad to learn of her comparatively good health, and that she is as much interested in the affairs of the society as she was when she was its presiding officer for several years.

ENJOIN BAYES AND NORWORTH.

The tribulations of the managers and the ex-stars of the Little Miss Fix-it company are to be continued in court, for Werba and Leuchner have enjoined Nora Hayes and Jack Norworth from appearing in a vaudeville sketch which they allege to be lifted almost bodily from the musical comedy. After prolonged friction, Miss Hayes and Mr. Norworth left the cast of the production in Springfield, O., on Oct. 10, and the managers reorganized the company with Alice Lloyd in the leading role. The producers, having now discovered that their former stars are using nearly a dozen songs, dances and scenes from Little Miss Fix-it in a vaudeville act, have brought a charge of piracy.

STOCK COMPANY PENNILESS.

Albert J. Edwards, manager of the Avenue Amusement Company, playing in Wilmington, Del., went into bankruptcy last week, with no assets. The Avenue Theatre was taken over by a syndicate in the city, which opened the house Monday night. The syndicate donated the use of the theatre to the members of the stock company, who were enabled to realize enough to take them to New York. The whole theatre force, from leading woman down were left without salaries for some time back, the aggregate of which is nearly \$4,000, it is said.

INJUNCTION PERMANENT.

Supreme Court Justice Seabury granted a permanent injunction last week to Section 2 of the White Hats Actors' Union against Section 1, restraining the latter from amalgamating the two sections. The members of the second section complained that under the terms of the amalgamation only twenty-four of their sixty-four members were to be admitted to full privileges, and that all the members of the original first section were to receive engagements before any of the twenty-four members from Section 2 were to be employed.

ZIEGFELD SUIT ENDED.

The suit brought by Florens Ziegfeld, Jr., against Joseph Hart, Clayton White, Percy G. Williams, Benjamin F. Keith, and the United Booking Offices of America to restrain them from producing *Everywife* in vaudeville, was dismissed last week by Judge Lacombe, of the United States Circuit Court. *Everywife* was originally pro-

duced in Ziegfeld's Follies of 1911. An agreement between the parties concerned was effected outside of court.

BELASCO BUYS SYNDICATE INTEREST.

David Belasco last week acquired from Frohman, Klaw and Erlanger an interest in the new Metropolitan Theatre, Seattle, which was built last year and opened early last month. By the same negotiations he becomes interested equally with them in the Mason Opera House, Los Angeles; the new Atlanta Theatre, Atlanta; the Century and Olympic Theatres, St. Louis, and the Empire Theatre, Syracuse.

BULWINKLE CAUGHT AT LAST.

Walter J. Bulwinkle, a former employee at the New Theatre, was arrested last Wednesday in Chicago. Bulwinkle, it will be remembered, absconded from the New Theatre on July 15, 1910, taking \$943 of the New Theatre's payroll with him.

TURNER-BURRESS.

William Burress, playing the burglar in *The Million* at the Thirty-ninth Street Theatre, was married Nov. 23 to Carrie May Turner, of Los Angeles, at the Lutheran church in Hoboken. The Rev. Dr. Randolph performed the ceremony.

NEW OPERA BY AMERICAN.

Andreas Dippel, director of the Chicago Opera company, has purchased *La Grande Breteche*, a one-act opera based on Balzac's short story, from Dr. Edward Schaeff, of Newark, N. J., for early production.

PROFESSIONAL WOMAN'S LEAGUE BAZAAR.

The annual bazaar of the Professional Woman's League will be held at the Waldorf-Astoria Dec. 15 and 16. Amelia Bingham, president, has appointed Mrs. B. Ludlow Neidlinger general manager for the bazaar.

A vaudeville entertainment will be conducted by Mary Shaw. Pauline Fredericks and Belle Gold will have charge of the booths for the most popular actress and actor, while Mrs. Owen Kidare will have the literary booth. The beauty booth Amelia Summerville will preside over.

For the doll booth dolls have been contributed by Billie Burke, Helen Ware, Blanche Bates, Louise Randolph, and others, costumed as their donors in favorite parts.

The following chairmen and assistants will have charge of the respective booths:

Handkerchief.—Amelia Bingham, chairman; Beth Franklin.

Most Popular Actress.—Pauline Fredericks, chairman.

Most Popular Actor.—Belle Gold, chairman; Pauline Sterling, Marion Gold Lewis.

Beauty.—Amelia Summerville, chairman; Rose La Harpe, Jessie Goldenniss, Mrs. Donald Brian, Elsie Wilson Julia, Ethel Remey, Amy Ashmore, Mrs. Henry Nickel, Emerin Campbell Yates, Viola Knott, Madame Dieker.

Literary.—Mrs. Owen Kidare (Mrs. G. A. Adams), chairman; Captain C. A. Adams, har-er; Mrs. E. Benjamin Ramsdell, Mrs. Esther Rice, Mrs. George Hiers, Mrs. A. A. Brooks, Mrs. William Smith, Mrs. Clarence de Vaux-Royer, Nora McCall, Claire Harris, Elizabeth Steiner, Mrs. George McCall, Norma Schiller, Mrs. George Walker, Will Carleton, Mrs. Robert

Gilmore, Edward Marham, Madame Gerard-Thiers, Miss Scherrer, Helen Rowland, Mrs. Tobin Lamkin, Mrs. David Mason.

Doll.—Mrs. Annie Howard, chairman; Mrs. Hattie Miner, Mrs. James Bruce Gear, Mrs. J. B. Campbell, Madame Carmel, Mrs. Edward Phillips, Mrs. Alice Mathison, Mrs. George Sulbach, Mrs. John O. Logan, Warner Kernal, Stephanie Wichman, Miss Miller, Anna Getner, Vera Morris, Lillian Grossman, Violet Storer, Amelia Grace Summerville, Ida Barton, Irene Hoffman, Rose Getner, Grace Barren, Elsie Wichman, Hattie Munk, Maud Lane, Tricia Grossman, Miss Miller.

Fakirs.—Madame Caro Roma, chairman; Beroness E. von Rhymer, Miss Vaughn, Marguerite Conklin, Gladys Schalla, Dorothy Schalla, Thomas C. Leary, lecturer.

Gentlemen.—Mrs. T. A. White, chairman; Mrs. John W. Schermerhorn, Mrs. James Graves, Mrs. Nellie Lewis, Mrs. Harry Opper, Mrs. Hirschfeld.

Games and Sports.—Mrs. Cora Payne, chairman; Mrs. Lida Dexter Dinkins, Ida Van Antin, Mrs. Henry Whitman, Mrs. Frances Avonhall.

Musical.—Mrs. Russell Bassett, chairman; Mrs. Adelaide Cherie, Mrs. Annie Murray, Mrs. David Hutchinson, Mrs. Oscar Newhouse, Clara Newhouse, Mrs. W. O. O'Brien, Mrs. Helen Manning, Mrs. W. H. Berthel, Sadie Bonn, Mrs. B. H. Bowditch, Lydia Kinner, Miss Heron, Daisy Stempel, Mrs. E. W. Russell, Anne Riley.

Dramatic and Literary Union.—Irene Ackerman, chairman; Katherine Fay, Mrs. John Millerberger, Mrs. J. W. Bartlett, Katherine Wiggins, Annie James, Olive Herndon, Mrs. Jennie Hale Wray, Mrs. Josephine Hamilton, Florence Hamilton.

Novelty.—Mrs. Lillian Thomas Schmitt, chairman; Fannie Goldie, Sylvia Barrett, Janet Priest, Julia Baling, Pearl Landers, Margaret Birmingham, May Birmingham.

Household.—Mrs. Harry Leighton, chairman; Amy Ames, Miss Davis, Mrs. Robert Hein, Thelma Fagan, Lowdell Young, Mrs. Samuel Maurice, Dolly Loomis, Mrs. Jennie Wilder-Cornell.

Bel Canto Club.—Beatrice Goldie, chairman; Mrs. James G. Blaine, Bertha Thomson, Mrs. Alfred Southern, Sadie Moss, Josephine Moss, Mrs. William Croston, Mrs. Winter, Mrs. Peters, Marie Davaga, Miss M. Steele, Alice Abbott, Miss Rubenstein.

BOCCACCIO AT THE IRVING PLACE.

It was a gala occasion at the Irving Place Theatre last Saturday night when a benefit performance was tendered to Grace Meyer, the favorite leading woman of the Viennese Operatic company. A crowded house paid tribute to her popularity, and audience and performers joined in the spirit of the jollification.

Boccaccio was offered as the bill, and recorded its first presentation by the Viennese company. It was a capital selection for the occasion at hand, as it showed Fraulein Meyer in a role with which her splendid talents were entirely in accord. Supple's bright and tuneful melodies and the brightness and humor of the scenes pleased immensely.

Grace Meyer avoided all the opportunities of coarseness and vulgarity which the role offers, and there was an originality and very charming naïveté in her assumption of the masculine character. Delightfully piquant was also the work of Vilma Conti in the part of Isabella, and her scenes were capably rendered. Fri. Georgi sang in her usual well-trained manner, and played with usual spirit as Plametta. Fri. Richter's quiet drollery in the role of Petronella was again a big laughing hit. Theodor Hammer again demonstrated his ability as a comedian, and his efforts won well-deserved applause. His couplets proved timely and amusing. The remaining principals assisted in rounding out a highly entertaining and successful performance. The chorus worked with an enthusiasm and spirit that won the approbation of the audience.

Boccaccio was repeated on Monday and Tuesday evening, while *The Merry Widow* will be given for the last time this (Wednesday) evening. A French farce, *Das Himmelbett*, by the house stock, will be the Thanksgiving Day offering, the Viennese company taking a well-earned vacation of this day. *Pink Domino* is announced for Friday night.

VARIETY HOUSES.

Fifth Avenue.—Bessie Wynne, Joe Jackson, The Police Inspector, Dinkapoli's Christmas, Turkey and Madison, Temple Quartet, Mahan's Dope, Coronas and Dison.

Hammersmith.—Harry Van Tilas, Belle Blanche, Frank Rogers, One-Hundred Yards, Billy's Tombstone, Averts, Loco and Yoco, Three Keatons, Collins and Hart, Alexander and Scott, The Grangers, Three Maracantops.

Colonial.—Lillian Shaw, Joe Howard and Mabel McCarne, Walter C. Kelly, Willard Himes and company, Wynne and Bessie, Kaufman Sisters, Welch, Mealy and Montrose, Lillian and Lawrence, Van Hoven.

Alhambra.—Nora Hayes and Jack Norworth, Bond and Benton, Corington and Wilber, Conway and LeMatre, Six Abdallahs, Lora Rogers, Gary and Wilkes, The Lamons.

Bronx.—William Rock and Maude Fulton, Harry Fox and Millership Sisters, Lela, Harry Herford and Will Dillon, Courtney Sisters, Victoria Four, The Kratons, Howard's Animals.

Bushwick.—Princess Rajah, Laddie Ollie, McMahons and Chancels, Hibbert and Warren, McClellan Troupe, Will Rogers, Amos Sisters, Savoy Trio.

Orpheum.—Lillian Russell, Jane Courthouse and company, Lind, Biscotti City Four, Ashley and Lee, Delmore and Lee, Robert Demott Trio, Carbery Brothers.

MAJESTIC AT INDIANAPOLIS WANTS STOCK

The management of the Majestic Theatre, Indianapolis, Ind., has decided to issue a stock company. It is the intention to secure a company in its entirety, as they do not wish to organize one. The house is admirably adapted to stock purposes and is well located, with good territory to draw from.

NEW YORK THEATRES.

EMPIRE Broadway and 40th Street.
Evenings at 8:30.
Matinee, Wed. & Sat., 2:15.
Manager
CHARLES FROHMAN
Charles Frohman presents

JOHN DREW

In the New Comedy

A SINGLE MAN

By HUBERT HENRY DAVIES.

Dec. 4—ETHEL BARRYMORE is
THE WITNESS FOR THE DEFENSE

LYCEUM Broadway and 45th Street.
Evenings at 8:30. Matinee,
Wed. & Sat., 2:15.
Manager
DANIEL FROHMAN
Charles Frohman presents

Miss BILLIE BURKE

In her new comedy

THE RUNAWAYDec. 6—NAZIMOVA in
THE MARIONETTES

KNICKERBOCKER Broadway
and 40th St.
Evenings, 8 sharp. Matinee, Saturday, 2:15
LAST 3 WEEKS
CHARLES FROHMAN Presents

DONALD BRIANIn the New
Musical Comedy**THE SIREN**By the Authors of "The Dollar Princess."
Company of 100, including Julia Sanderson,
Shirley, Frank Hamilton, Will West,
Robert Clark, F. Pope Stanger, Florence
Marshall, Miss Manning and others.

CRITERION 5'way, 44th St. Evg. 8:15
Mat. Wed. & Sat. 2:15
Charles Frohman Manager

CHARLES FROHMAN presents

The new Haddon Chambers play,

PASSERS-BY

By the author of "The Tyranny of Tears."

Cast includes: Richard Bennett, Ernest Law-
son, Julian Mayer, A. G. Andrews, Louis
Kaiser, Rosalie Toller, Ivy Hering.

NEW AMSTERDAM THEATRE W. 4th St.
Evenings, 8:15. Matinee, Wed. and Sat.
Klaw & Erlanger Present

THE PINK LADYA Musical Comedy from the French of
"La Gaiety." Book and Lyrics by C. M. S.
Mulliken. Staged by Julius Mitchell and
Herbert Greenbaum. Music by Ivan Caryll.LARGE ORCHESTRA AND COMPETENT
CHORUS

LIBERTY 42d St. West of 5'way. Evg.
8:15. Mat. Wed. & Sat. 2:15.
Klaw & Erlanger, Managers

A. R. WOODS presents

DUSTIN FARNUMIn a Massive Production of Edward Poppe's
New Play,**The Littlest Rebel**

GARRICK THEATRE 35th St., East
of 5'way. Evg., 8:30.
Mat. Thurs. and Sat.
MR. JOSEPH BROOKS Presents

WM. H. CRANE

In a Comedy by Martha Morton

The Senator Keeps HouseAided by Mabel Bert, Esther Lyon, Mary Lee-
de Mayo, Marion Kirby, Lorraine Froh, Harry
Harwood, Jack Deveraux, William W. Jefferson,
Theodore Marston.

NEW YORK THEATRES.

HUDSON Theatre, 44th St., nr. 5'way
Evg. 8:15. Mat. Wed. & Sat.

Henry B. Harris presents

HELEN WARE

114

THE PRICE

A new play by George Broadhurst.

HARRIS Theatre, formerly Hachett,
42d St. near 5'way. Evg.,
8:30. Mat., Thurs. & Sat.

HENRY B. HARRIS presents

ROSE STAHL

In CHARLES KLEIN'S

MAGGIE PEPPER

PARK FORMERLY THE MAJESTIC
59th St., 5'way, Columbus Circle.
FRANK MCKEE Manager

HENRY B. HARRIS presents

The Musical Comedy Success.

The Quaker Girl

CLIFTON CRAWFORD

And a Superior Company

By JAMES T. TANNER.

Lyrics by Adrian Ross and Percy Greenbank.

Music by Lionel Monckton.

GEO. COHAN'S THEATRE Broadway
and 43d St. Evg., 8:15.
Matinee, Wednesday and Saturday.
COHAN & HARRIS present

GEO. M. (himself)

in the Speedy

Musical

Farce,

The Little Millionaire

Book, Lyrics and Music by GEO. M. COHAN

NEW YORK THEATRE 5'way and
44th St. Orchestra 8 sharp.
Matinee, Saturday, 2.
Klaw & Erlanger. Managers
JOS. M. GAITES presents

KITTY GORDON

In the New Opera Comique,

The Enchantress

Music by Victor Herbert

Book by Fred de Grasse and Harry B. Smith.

GAIETY Broadway and 46th St.
Evg. at 8:15. Mat.,
Wed. and Sat. at 2:15.

LAST WEEK

CHARLES DILLINGHAM presents

**THOMAS A. WISE and
JOHN BARRYMORE**

In a new farcical comedy

"UNCLE SAM"

FULTON Formerly the Follies Bergere,
46th St. West of 5'way.
Evg. 8:30. Mat. Wed. and Sat. 2:30

LEW FIELDS Presents

WILLIAM COLLIER

In His New Entertainment

TAKE MY ADVICE

By William Collier and Jas. Montgomery

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New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

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mitted.

BIG NEW MUSICAL ENTERTAINMENT

VERA VIOLETTA

WITH WONDERFUL STAR CAST

Gaby Deslys, Annette Kellermann, &c.

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BRADY'S
Tel. 5025 Bryant. Evenings 8:30 sharp
Matinee Wednesdays & Saturdays 2:30

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BROADWAY Evg. 8:15
Mat. Wed. and Sat.
8:15

Low Fields' Big Musical Play

**THE
NEVER
HOMES**

MATINEE. THANKSGIVING DAY.

**DALY'S
VIOLA ALLEN**

(LIEBLER & CO., Managers)

With HENRY KOLKER and an excep-
tional cast in**The Lady of Coventry**

A LOVE ROMANCE

MATINEE. THANKSGIVING DAY.

**MAXINE ELLIOTT'S
THE IRISH
PLAYERS**

(LIEBLER & CO., Managers)

IN REPERTOIRE

MATINEE. THANKSGIVING DAY.

MANHATTAN OPERA HOUSE. 24th St. and 6th Ave.
Phone Murray HW. 477.Owing to the absence of some of the production,
the certain time of 8 o'clock evening and at 2
o'clock Wednesday and Saturday Matinee.

LAST WEEK 8:15 to 9:15

SOTHERN and MARLOWE

In Shakespearean Repertoire.

Tour under direction of Mr. Lee Shubert.

REPERTOIRE FOR THIS WEEK:

Monday Evg. and Wed. Mat., "Macbeth;"

Tue. Evg., "Hamlet;" Wed. Evg., "Taming of
the Shrew;" Special Matinee Thanksgiving Day,
"Taming of the Shrew;" Thurs. Evg., "As You
Like It;" Fri. Evg., "Merchant of Venice;" Sat.
Mat., "Romeo and Juliet;" Sat. Night, "Twelfth
Night;" Week of Dec. 4, THE KISS WALTZ.Bennett, Edgar Jones, Paul Pilkington, Donald
McDonald, Joseph Brisco, Edmund Brown, W.
Irving Lancaster, Walter Wesley, Florence
Stanley, Charlotte Lillard, Katharine Vincent.Cy Whitaker's Place, dramatization of
Joseph C. Lincoln's novel of the same title, has
the following cast: William J. Brady, Wallace
Owen, John Marble, George Thompson, Will F.
Nugent, Henry C. Millard, Jane Ferrell, Maud
Horne, Edith Norman and Carolyn Lee. A short
preliminary tour, beginning at Waterbury, Conn.,
on Nov. 21, will precede the appearance of the
play in New York. A. G. Delamater is pro-
ducing the play.James Bennis, for Driftwood, which opened in
Chicago on Sunday night.Lella E. Davis, who has just closed with the
Paterson Opera House Stock, where she played
all Summer, has joined The Girl in the Taxi.The Fraternity of Theopis, in Elmira College,
under Anna M. Goetz as president, has become a
chartered organization, whose standard is schol-
arship. Its first productions, directed by Miss
Goetz, give promise of excellent work in dramat-
ics this year. Sylvia's Aunt was staged Nov. 4,
with the following in the cast: Marie E. Hiveri.Laura Uhl, Ethel Merchant, Betty Van Allen,
Eva Pearl, Ethel La Oreque, Lucy Hall, Mattie
Hising, and Dorothy Reynolds. Nov. 18 Her
From Man, a clever two-act comedy, written by
Mary McCabe, a member of the fraternity, was
well presented by Edna Wagner, Alice Lewis,
Lena Logan, Jane McAllister, and Lulu Williams.Hamilton Revelle, Sheridan Block, August
Stuart, Bennett Kilpatrick, and Eugene O'Brien
have been engaged for roles in Kismet, which
Klaw and Erlanger and Harrison Grey Fiske
have in rehearsal.Harry E. Hamilton, late of A. H. Woods',
is playing the title-role in the first com-
pany of Daniel Boone on the Trail with con-
siderable success.Anna Held's road company of Miss Innocence
includes Harry Watson, Jr., Ernest Lambert,
Ethel Kelly, Richard Hiden, Grace Lelah, Is-
adora Merrill, Donald Hall, Marjorie Benson,
Lillian Rice, Angy Wimer and a chorus of
seventy-five.The Yellow Passport was recently presented
in vanderbilt by Henrietta Goodman, Anna Lit-
tle, Julius Frankenberg, Winthrop Chamberlain,
L. H. Le Vine, and David G. Werner.

NEW YORK THEATRES.

HIPPODROME

6th Ave., 43d-44th Sts.

Direction Messrs. Shubert.

Twice Daily, 2 & 8 p.m.

Box Seats at Mat. \$2.

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Murray Hill. Evg. 8:15.
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LAST WEEK

**THE
KISS WALTZ**

Direction of Messrs. Shubert.

MATINEE. THANKSGIVING DAY.

**William Collier's
COMEDY**412 St. bet. 5' &
6th Ave. Tel.2124 Bryant. Evg. 8:15.
Mat. Wed. & Sat., 2:15.CYCLONIC SCOTCH
COMEDY SUCCESS**BUNTY PULLS
THE STRINGS**

MATINEE. THANKSGIVING DAY.

39th STREET THEATRE 39th Street near
5'way. Tel. 413 Bryant. Evg. 8:30. Mat.
Wed. & Sat. 2:30.

HENRY W. SAVAGE offers

THE MILLION

A Riot of Laughter

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LYRIC 42d St. W. of 5'way. Phone
2226 Bryant. Evg. 8:15.
Mat. Wed. and Sat. 2:15.

HENRY W. SAVAGE offers

**LITTLE
BOY
BLUE**

MATINEE. THANKSGIVING DAY.

HERALD SQ. 5'way &
35th St.
Evenings, 8:15. Matinee Wednesday and
Saturday, 2:15.

Low Fields' Musical Production

**THE WIFE
HUNTERS**

WITH

EMMA CARUS and a company of 100

MATINEE. THANKSGIVING DAY.

ENGAGEMENTS.

Rehearsals for Flaming, in which Charles N.
Lynn is to star, have been transferred to Ottawa,
Canada, and will begin Dec. 11. This was done
because Lillian Arkwright and Cecil Alkire will
arrive from England via Montreal on Dec. 9.
The following have been engaged to support Mr.Lynn: Miss Arkwright, Mr. Alkire, Violet Logan,
Elizabeth Greer, John Wentworth, Harry K.
Carlisle, John J. Lancaster, Howard G. Welsh,
Will Finch, and Willard Smith.
The Witching Hour: George W. McGregor and
Company, proprietors; G. W. Whitney, manager;
R. H. Nye, business-manager, and James H.
Maxwell, agent. Includes Royal Thayer, Jack

NEW YORK THEATRES.

REPUBLIC West 4th Street, N.Y. 100, 8:30.
Mats., Wed. and Sat., 8:30.
DAVID BELASCO Manager

DAVID BELASCO presents
A New Comedy Drama, **THE WOMAN** By William C. de Mille.

With a Cast of Exceptional Merit

DELASCO 44th St., N.Y. 100, 8:30.
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In a new play by David Belasco,
THE RETURN OF PETER GRIMM

WALLACK'S Broadway and 30th Street
Evenings at 8:30
Mats. Wednesdays and Saturdays 8:30
Popular Wednesday Matinee 8:30 to 11:30.

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LIEBLER & CO., Managers.
In Louis N. Parker's New Play,
DISRAELI
With a Notable Cast
MATINEE, THANKSGIVING DAY.

CENTURY (Formerly New Theatre).
4th Street and 8th Ave. Phone.
Evenings, 8:30 Sharp.
Mats., Wednesdays and Saturdays, 8:30 Sharp.
Seats on Sale to Dec. 30—Prices, 50c. to \$2.50.

THE GARDEN OF ALLAH
MATINEE, THANKSGIVING DAY.

WEST END 125th St. W. of 8th Ave.
Tel. 4004 Mtn. Phone.
8:30 to 11:30. Evenings, 8:30. Mats., Wed. and Sat., 8:30.

The Great French Artist
MME. SMONE
IN **The Whirlwind** IN ENGLISH
MATINEE THANKSGIVING DAY
Week Dec. 4. EXCUSE ME

AT VARIOUS PLAYHOUSES

ACADEMY OF MUSIC.—Bartley Campbell's old emotional drama was played by the Academy of Music Stock company last week. The serious moments of the play were considerably burlesqued, and the scenery showed its unmistakable age. The special engagement of Genevieve Blinn, brought out the best artist in the company. Theodore Friedman had much to do, and did it well. The cast: Sidney Norcott, Theodore Friedman; Baron Le Bois, John T. Dwyer; Oliver Olinch, William H. Everts; Franklin Pitta, Harry Huguenot; Wellesley Napier, Julian Noa; Carol, Jack Bennett; Guard, Harry Belmont; Sentinel, Frederick Johnson; Cicely Elaine, Priscilla Knowles; Psyche Gay, Angela McCauley; Francesca Remini, Genevieve Blinn; Mrs. Phoebe Gay, Kate Blanche; Nichette, Hazel Miller; Dolores, Florence Moore; and Nun, Gertrude Owens. This week, Henri Bernstein's Samson.

CABINO.—This is the last week of The Kiss Waltz. Peggy will open next week.

DALY'S.—Margaret Illington in Kindling succeeds Viola Allen at Daly's, opening Dec. 5.

EMPIRE.—John Drew closes in The Single Man, Saturday night. Ethel Barrymore will open Monday, in The Witness for the Defense. A. E. Anson is her leading man, playing the role originated in London by George Alexander.

FAMILY.—The Ironmaster was played last week by the Family Stock company, with the following cast: Phillips Derby, Robert Vaughan; Gaston, Gus de Biny; J. H. Owen; Monsieur Moulinet, Harry C. Bewley; Monsieur Bachelin, Arthur Wellington; Octave de Vanille, Austin Richards; Servant, Charles Grey; Claire de Bachelin, Ethel Valentinet; Athenais Moulinet, Augusta West; Marquise de Bachelin, June Barrett; Suzanne Derby, Anne Blanche.

GAITY.—Uncle Sam will close Saturday night, and Elsie Ferguson will appear Monday night in The First Lady in the Land.

GRAND OPERA HOUSE.—Alice Lloyd opened Monday night in Little Miss Fir-it. This was her first appearance in New York as a musical comedy star. The supporting company includes Lionel Walsh, Frank Shannon, Frederic Santley, James C. Lane, Grace Field, Nellie Malcolm, Pauline de Lorme, Annie Buckley, and Grace Brown.

KNICKERBOCKER.—The Siren will close at the Knickerbocker on Dec. 16.

LYCEUM.—Billie Burke closes in The Runaway Saturday night, and Tuesday, Alla Nazimova opens in Pierre Wolf's comedy, The Marionettes.

MAXINE BELLGOTT'S.—On Friday and Saturday of this week, the Irish Players will present for the first time, William Boyce's three-act comedy, The Building Fund, Kate's poetic allegory, Kathleen in Houlahan, and Lady Gregory's one-act comedy, The Work House Ward.

METROPOLIS.—Phillip Leigh distinguished himself as the Shaugbraun last week at the Metropolitan. Cecil Spencer and the other standard members of the company received deserved applause. The cast: Captain Molineux, Rowdon Hall; Robert Elliott, Hal Clarendon; Cousin the Shaugbraun, Philip Leigh; Father Dolan, Howard Lang; Harvey Dunn, James J. Flanagan; Corry Kincaid, Herbert Colby; Sergeant James, Albert Gardner; Sullivan, L. J. Kelly; Kelly, Harry Fisher; Mangus, Michael Tuohy; Doyle, William Dale; Donovan, James Galvin; Arto O'Neill, Gertrude Maitland; Mrs. O'Kelly, Hetta Villiers; Moya, Mica Scott; Bridget Madigan, Violet Holliday; Nancy Malone, Loretta King; Maggie Kelly, Vera Fressan; Nellie Douglas, Edith Harrison; Claire Trollett, and Cecil Spencer. This week, The Chorus Lady; next week, George Hazzleton's Mistress Nell.

New Amsterdam.—The run of The Pink Lady will terminate Dec. 6.

Prospect.—One of the best stock performances ever seen in this city took place at the Prospect last week, when the stock company presented Charles Haun Kennedy's The Servant in the House. The cast was one of the most perfect, and they all deserve special commendation. The care and taste with which this play was given has never been excelled in the lower priced stock houses. Cecil Owen as Manservant, struck the right note of spirituality, while Lawrence Dunbar, Irene Timmerman, and Paul McAlister, in an excellent characterization of the main man, merit nothing but the highest praise. The cast: James Fossomby Makensy, Edwin B. Bailey; The Reverend William Smyth, Lawrence Dunbar; Auntie, Irene Timmerman; Mary, Sue Fisher; Mr. Robert Smith, Paul McAlister; Rogers, Margaret McDougall; and Manservant, Cecil Owen. The orchestra deserves a note of commendation. This week, The Fourth Mate; in preparation, Three Weeks.

Wessex's.—A special matinee of The Wife Decides will be given to-day, for the clergymen of the city.

West End.—Over Night pleased large audiences at the West End last week. Disturbed his were made by The Servant in the House and The Servant in the House. The cast: Herbert Yost and Arthur Aylworth. The cast: Caroline Patchen, Florence Stewart; Caroline Powers, Jane May; Purser, James T. Ford; Al Rivera, Mahlon E. Hamilton; Stewart, Caroline Powers; Mrs. A. Hamilton, Caroline Powers; Harris, Georgina Kettie; Ada Stirling; Richard Kettie, Tom Emory; Percy Darling, Sam B. Hardy; Elsie Darling, Lois May; Hotel Clerk, Ned A. Sparks; Professor Diggs, E. L. Duane; and Porter, John Dillon. This week, Mademoiselle in the Whitebird, with her original company.

Winter Garden.—Mella de Mars opens with the Winter Garden company, Monday night.

LETTERS TO THE EDITOR

Quick and Generous Responses.
TUBERCULOSIS INFIRMARY, BLACKWELL'S ISLAND, NEW YORK.

To the Editor of THE DRAMATIC MIRROR:
Sir,—Inclosed please find a list of names of the ladies and gentlemen who have with letters of sympathy, condolence, and assistance, responded to the appeal in my behalf you so kindly published in a recent issue of THE DRAMATIC MIRROR. I can truthfully say that some of the letters I have received, so full of human kindness and encouragement with the helping hand, stretched clear across the Continent have acted upon me like a tonic that is not to be found in any hospital, but springs from the heart. The heart of the people of a profession that is known the world over as the very first to succor those who are afflicted and in distress. To all who have not forgotten me I wish to tender my sincere thanks, and I would like them to know no matter what they may be, Thanksgiving Day, an honest prayer for their happiness and success will go up from this humble charity hospital.

THE LIST.

Belle Carmen, Lew Fields, Mamie Cline, Hyde and Bohannan company, L. J. Leavins, Eva Tanguay, Wright Huntington, Carter De Haven, Emma Carus, Pat Casey, God Phillips, Mae Hall Macy, Billy B. Van, Mildred Jewel, Kaufman and Savatella, Sam Harris, Jennie May Trabers, Mal Rose, Nat Whittemore, Milner Franklin, Bob Morton, and members of The Country Boy company; Marie Fitzgerald, of Snobs company; Helen S. Wilson, of Merry Mary company; Anna Hall, of Chocolate Soldier company; Whiteley and Bell, Davis and Pollock, Mollie Williams, John J. Ruby, Leona, John Williams, Harry Brown, Charles Repton, Ella Furry, Mrs. Edgar Wallace, Mrs. William Butler, Kathleen Butler, Frank McCormack, George Schaffer, Ralph Ramsey, Bruce Elmore, P. B. D., Jennie Graham, Joseph Hart, "Just a Grip," James Madison, Alfred Cooper, Nellie Jamison, M. H. Whelan, Charles M. Langdon, J. Tull, J. Boleside, A. Newman, Dave Barup, besides a number of letters without signature; also papers from all over the country, for all of which I am very grateful.

Sincerely yours,
FAN KENNEDY.

They Will Present.

New York, Nov. 24.

To the Editor of THE DRAMATIC MIRROR:
Sir,—With your courteous permission, I am writing on behalf of Henry Miller and the author of The Servant in the House, to warn theatrical managers, proprietors of public halls, etc., against the piratical production of those two plays, by a man styling himself C. Gay Carmichael.

We are resolved to spare no efforts to put a stop to this scandalous and barefaced piracy, and our lawyers have been instructed to take proceedings at once against all parties implicated. Both plays are fully protected in all countries.

With regard to The Servant in the House, the only rights at this moment held by Henry Miller are the stock rights to Messrs. Sanger and Jordan and the Middle West one-night touring rights to Gaskill and MacVitty, of Chicago.

And thanking you for your courtesy, believe me
Yours very sincerely,
CHARLES HAUN KENNEDY.

RECORD OF DEATHS.

Mrs. Martha G. Black, wife of T. Wilson Black, died Nov. 23, in Providence, of paralysis. She was well known to members of the profession through her association with her husband, in the management of the Hallett Hotel, in that city. She leaves, besides her husband, one son and three daughters. Mrs. Black was fifty-eight years old.

William Woodroffe, aged seventy-five, once head performer in Woodroffe's Bohemian Gipsy Showers, well known about fifty years ago, committed suicide Nov. 21 in a little candy store he owned in East 135th Street.

Jack W. Richards, of the vaudeville team of Richards and Watson, died suddenly Nov. 1 of pneumonia in Vancouver, B. C. He was a member of the W. R. A. U. and of the T. M. A., Hamilton Lodge, No. 35. He was thirty years old. Burial was in Port Hope, Ont. He leaves a wife, known professionally as Dorothy Watson.

George W. Lawson, formerly a member of the vaudeville team of Lawson and Roseland and at one time with the Cleveland Minstrel Troupe, died of heart failure Nov. 19 in the Brooklyn Hospital. He was thirty-eight years old.

Max Senger, the noted Bavarian composer, died Nov. 20 in Munich. He was born there in 1837 and began his studies in 1855. In the Wagnerian discussions which raged during the '90s he was against the great composer. He was a prominent conductor of opera. He composed an oratorio, "Kaisa," to the text of Lord Byron, and two operas, "Mikand der Schmidt" and "Rosa und Psyche." He also composed music to Goethe's Faust, as well as three ballets for King Ludwig II. He also composed much sacred music.

Ernst Hartmann, the noted Austrian actor and stage-manager of the Hofburg Theatre in Vienna, died Nov. 21 at his home near Vienna of heart disease. He was sixty-seven years old. He was born in Hamburg in 1844 and began his stage career in 1861. In 1864 he had acquired the Hofburg and had been identified with the theatre ever since. His roles included Benedick in Much Ado About Nothing, Cyrano de Bergerac, the leading roles in the plays of Ibsen and Hauptmann, and in the modern French comedies. His wife, Helene Schaeffer, who died in 1906, was a distinguished actress at the Hofburg in her day.

The bodies of Claire Andrews and his wife were found in the woods of Swaney Park, outside of Kansas City, Nov. 25. They had committed suicide by poison several months ago. They were members of the Singing Brothers circus, who visited that city last July.

J. Joseph Paton, a noted old time and minstrel, died at his home, in Killbuck, Conn., Nov. 25, of typhoid pneumonia. He was sixty-five years old.

John Griffith, a Shakespearean actor, well known in the West, died Nov. 25 in his apartment at West 107th Street, aged forty-nine. He had suffered for some time from trouble. He began his career at sixteen with Edwin Booth, and had been leading man with Richard Mansfield and Thomas Keene. His home was in Springfield, Ill.

Alice Tristram, a concert singer, committed suicide by drinking carbolic acid in Van Cortlandt Park, Nov. 25. She was an Irish woman, and came to this country recently to appear in vaudeville. She appeared on the evening of Nov. 24 at the New York Roof Garden, but was unsuccessful. She had appeared before the Prince of Wales and others of the nobility in England and was a personal friend of Mr. and Mrs. Harry Lauder.

G. Byron Brown, known professionally as Monty, died in Chicago, Nov. 14. He was manager last season of the Emma Abbott Opera Company. He leaves a widow, Adeline Brown.

Fred A. Johnson, formerly of Haverly's, Deek-stader's, and the German's Minstrel, also of the team of Johnson and Nixon, died at New York city Nov. 23, of pleuro-pneumonia, and was buried in Greenwood Cemetery Nov. 25.

Kellogg Durand, writer and editor, committed suicide by drinking cyanide of potassium in Boston Nov. 19. He was the husband of Genevieve Greville Haines, author of Hearts Alame. Once Upon a Time, and other plays.

Mrs. Mary Irish died at Statenland, Mass., on Nov. 16, at the age of ninety-one years. She was on the stage seventy or more years ago, and three generations of her family have followed her in the profession. Her daughter, Annie Irish, who was a noted singer in her time, was the wife of John M. Burke. The daughter of Mr. and Mrs. Burke is the wife of Raymond Finley of the vaudeville team of Finley and Burke. Their daughter, Marion, is at present a member of the vaudeville team of Holmes, Wells and Finley.

August Bailley, the last of a well-known family of balloonists, died in San Francisco, Nov. 20. He was sixty-four years of age.

Madame Emma Augusta Bolton, wife of the late Frank Bolton, died at her home in the Actor's Colony, Fair Haven, Nov. 21, from a complication of diseases. She was fifty-six years old. She was born in New York. She at one time starred in Buster Brown and The Hair to the Hoosier. She retired from the stage two years ago, and has since managed hair dressing and manicure parlors at the Actor's Colony. Interment was in Little Silver, N. J.

CURRENT AMUSEMENTS.

Week ending Dec. 2.

ACADEMY OF MUSIC.—Stock co. in Samson—140 times, plus 12 times.
ALHAMBRA.—Vaudeville.
ASTOR.—Haymond Hitchcock in The Red Widow—4th week—35 to 36 times.
BELASCO.—David Warfield in The Return of Peter Grimm—7th week—49 to 50 times.
BIJOU.—Closed Nov. 4.
BROADWAY.—The Never Homes—9th week—63 to 70 times.
BOXY.—Vaudeville.
CABINO.—The Kiss Waltz—11th week—63 to 91 times.
CENTURY.—The Garden of Allah—8th week—44 to 52 times.
COLONIAL.—Vaudeville.
COLUMBIA.—College Girl Burlesques.
COLUMBY.—Burt Fells the String—5th week—63 to 70 times.
DALY'S.—Viola Allen in The Lady of Country—2d week—8 to 15 times.

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EMPIRE.—John Drew in A Single Man—15th week—98 to 106 times.
FULFON.—William Collier in Take My Advice—1st week—1 to 9 times.
GAITY.—Thomas A. Wise and John Barrymore in Uncle Sam—17 times, plus 3d week—17 to 25 times.
GARRICK.—William H. Crane in The Senator—3rd week—31 to 33 times.
GEORGE N. COLMAN.—George M. Cohen in The Little Millionaire—10th week—74 to 81 times.
GLOBE.—The Three Romances—3d week—17 to 25 times.
GRAND OPERA HOUSE.—Alice Lloyd in Little Miss Fir-it—5th week—35 to 36 times.
HARRIS.—Rose Stahl in Maggie Pepper—14th week—106 to 110 times.
HERALD SQUARE.—The Wife Decides—6th week—30 to 35 times.
HIPPON.—Helen Ware in The Prince—11th week—31 to 39 times; Frank Reicher in The Warcrow—1 time.
HURTIG AND SHAMON'S.—Don Ten Nurellers.
IRVING PLACE.—Viennese Opera co. in The Merry Widow—6th time; Rosebud—2d and 3d times; Das Himmelslied—3 times; The Opera-Hall—3 times.
KEITH AND PHOOTON'S FIFTH AVENUE.—Vaudeville.
KNICKERBOCKER.—Donald Brian in The Siren—14th week—35 to 36 times.
LIBERTY.—Dustin and William Farnum in The Little Rebel—3d week—19 to 21 times.
LYCEUM.—Billie Burke in The Runaway—8th week—48 to 67 times.
LYRIC.—Little Boy Blue—1st week—1 to 9 times.
MANHATTAN OPERA HOUSE.—E. H. Sothern and Julia Marlowe in Macbeth—6th and 10th times; Merchant of Venice—6th time; Romeo and Juliet—4th time; Hamlet—4th time; Twelfth Night—3d and 5th times; As You Like It—2d time; Twelfth Night—3d time.
MAXINE BELLGOTT'S.—Irish Players in The Building Fund—4th time; The Building Fund; Kathleen in Houlahan; The Workhouse Ward—3 times.
METROPOLIS.—Cecil Spencer Stock co. in The Chorus Lady—30 times, plus 10 times.
METROPOLITAN.—Grand Opera co. in repertory—3d week.
MINER'S BOWERY.—Kentucky Belle.
MINER'S BRONX.—Whirl of Mirth.
MINER'S EIGHTH AVENUE.—Gay Corral.
MURRA HILL.—Crucify Jack Burlesque.
NEW AMSTERDAM.—The Pink Lady—32nd week—300 to 304 times.
NEW YORK.—Kitty Gordon in The Hunchback—7th week—41 to 46 times.
OLYMPIC.—Gladys Girl Burlesque.
PARK.—The Quaker Girl—9th week—43 to 60 times.
PLAYHOUSE.—Bought and Paid For—10th week—74 to 82 times.
PROSPER.—Stock co. in The Fourth Estate—106 times, plus 10 times.
REPUBLIC.—The Woman—11th week—83 to 90 times.
THIRTY-NINTH STREET.—The Million—6th week—41 to 49 times.
VICTORIA.—Vaudeville.
WALLACK'S.—George Arliss in Disraeli—11th week—83 to 91 times.
WEBER'S.—The Wife Decides—3d week—16 to 24 times.
WEST END.—Mme. Simone in The Whirlwind—53 times, plus 5 times.
WINTER GARDEN.—Gaby Desire in Vera Violeta—2d week.

CORRESPONDENCE.

(Received too late for classification.)

ARKANSAS.

HOT SPRINGS.—AUDITORIUM: Mrs. L. Carter in Two Women 10; excellent performance; good business. Newby 21 played a good house. Al. Field's Minstrels 22. Madame Sherry 23. Chocolate Soldier 25.

TEXAS.

GAINESVILLE.—OPERA HOUSE: Emma Law (not Chambers) 18; average, in good house. Kinemacolor Pictures of Coronation 21; splendid, to fair audience.

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AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Little Miss Fix-It, with Grace Fields, and Eva Tanguay, 10, 11; good co.; pleased fair business. Get-Rich-Quick Wallingford 17, 18. Excuse Me 24, 25. Seven Days 30.—**LYRIO** (Gaston Neubrick): The Chocolate Soldier 10, 11; excellent cast; conceded to be the best musical offering here in many seasons; business very large; three performances. Miss Nobody from Starland, with Olive Vail and Bertie Beaumont, 18; good co. and business. Matt and Jeff 24, 25. Girl of the Golden West Dec. 13.

MONTGOMERY.—GRAND (E. J. Mahoney): Get-Rich-Quick Wallingford 14; greatly pleased S. R. O. Miss Nobody from Starland 15; delighted good house. Excuse Me 22, Nat O. Goodwin 24. The Man on the Box 25.

SELMA.—ACADEMY: Miss Nobody from Starland 14; good business. Get-Rich-Quick Wallingford 15; large audience. Nat O. Goodwin 25.

ARKANSAS.

PINE BLUFF.—ELKE (M. E. Bloom): Dante's Inferno pictures 12-16; good business. Mrs. Leslie Carter in Two Women 17; no performance; fair business. Winning Widow 18 canceled. The Newlyweds 20. Madame Sherry 22. Thomas Jefferson 23. Al. G. Field 24. Third Degree 25. Chocolate Soldier 26.

TEXARKANA.—GRAND (Charles E. Sassen): Matt and Jeff 14; S. R. O. Human Hearts 15; poor co.; fair business. The Gamblers 20. Al. G. Field's Minstrels 21. The Third Degree 23. Thomas Jefferson in Slip Van Winkle 24. Lion and the Mouse 25.

LITTLE ROCK.—KEMPER: Human Hearts 15; big business. Gamblers 17, 18; excellent attraction; big business. Thomas Jefferson 20, 21. Newlyweds 22. Field's Minstrels 23. Madame Sherry 24, 25. Third Degree 27.

CALIFORNIA.

SAN FRANCISCO.

Montgomery and Stone and Grace Van Studdiford Drew Well and Pleased.

Ocell Loan and Florence Holbrook finished a successful engagement of two weeks in Bright Eyes Nov. 18 at the Columbia. Montgomery and Stone 20-25 in The Old Town entertained good houses.

The Alcazar offered Burr McIntosh in Father and the Boys 13-18. At Pines Elders 20-25.

The Cort opened, with Grace Van Studdiford in A Paradise of Mahomet, 12, and received a hearty welcome. The Lombardi Grand Opera co. 20-25. Mother 25-2.

At the Valencia Greenbaum's French Opera co. opened 15.

Dave Lewis in Don't Lie to Your Wife 15-18, followed by Ida St. Leon in Polly of the Circus 19. Rose Melville in Sis Hopkins 26-2.

On 24 at the Columbia, the tenth benefit for the charity fund of the San Francisco Associated Theatrical Managers took place, when every house in the city sent its best numbers.

Stanford University students offer The Compromise, a present day drama of love and politics.

The Virginian will soon be seen at the Savoy. Flissie Hope, who came into prominence here with Kolb and Dill, is with Montgomery and Stone at the Columbia.

The Orpheum and Empress had good bills and capacity houses 15-25. A. T. BARNETT.

OAKLAND.—MACDONOUGH (F. A. Geisel): Sam Bernard in He Came from Milwaukee 13-18; fine attendance. In Old Kentucky 19-18; excellent co.; plenty of action and satisfactory business. Bright Eyes 20-25. Grace Van Studdiford 19.—**LIBERTY** (H. W. Bishop): Bishop's players presented when We Were Twenty-one 13-18; capacity house. 20. Oliver James Gleason, and Marjorie Rameau gave fine characterizations. Barriers Burned Away 20-25. The Rose of the Rancho 27-Dec. 2.—**ORPHEUM** (George Ekey): Excellent bill; headed by Brown Brothers, musicians, and Howard and North, comedians; attendance fully up to average.—**ITEM**: Harry Bishop, manager of the Liberty, has returned from an extended Eastern trip, and has secured a great many plays to be presented by his stock co. this season.

FRESNO.—BARTON OPERA HOUSE: Comedians 14; good business. Sam Bernard in He Came from Milwaukee 17; pleased very large business. Ida St. Leon in Polly of the Circus 19; good attendance; enthusiastic house. In Old Kentucky 19. Grace Van Studdiford in Paradise of Mahomet 22. Bright Eyes 25. Flower of the Rancho 26.

SAN JOSE.—VICTORY: Sam Bernard in He Came from Milwaukee 15; big hit; large audience. The Barrier 18, 19. Grace Van Studdiford 20. Bright Eyes 25. Oliver James 26.—**THEATRE FORGE**: Ed. Redmond co. in Tuscarora Mine 13-19; pleased good-sized audiences. British Secret Service 20-26.

COLORADO.

DENVER.

The Red Rose Pleased Good Business at the Broadway—Many Visitors in Town.

The Red Rose drew good houses Nov. 20-26, at the Broadway, and was followed by Robert Hilliard in A Fool There Was 27-Dec. 3.

The Girl in the Taxi 20-25, at the Tabor Grand, drew the usual large patronage and pleased. House Next Door 26. Forbes Robertson 27-Dec. 3; first visit in twenty-five years; advance sale.

The Orpheum bill 20-26 included Helen Grantley and co. in The Right Road, Seven Belviders, Coalita, Steele and Car, Cummins and Gladys.

Dave Ferguson, and Whiteman Ladies' Quartette, an organization of Denver girls in their first vaudeville efforts which pleased big business.

The American Apple Exposition and Carnival was a success socially, but not financially. Lorena Wade, of Paonia, was selected for State queen, winning with 29,000 votes.

This city has never had a more prosperous theatrical season. Last week 30,000 visitors were here for the Apple Exposition, and hardly a week passed without a convention of some sort.

GRANVILLE F. STURGIS.

COLORADO SPRINGS.—GRAND: Montgomery and Stone in Old Town 14; S. R. O. Red Rose 15; good business. House Next Door 30.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures and vaudeville 13-15; fair audiences.

CONNECTICUT

HARTFORD.—PARSONS (H. C. Parsons): Francis Wilson, who has not paid us a visit for several seasons, and then always in musical comedy parts, was given a deserved hearty welcome 10, 11 in A Bachelor's Baby. The Boston Symphony marked the house 12. Cyril Scott was underlined in Dunstan Fairbank's success, A Gentleman of Leisure, 14, 15, but the co. after being out the week was recalled for further rehearsals, and will be seen here later. Minnie Dupree 16. Maude Adams 17, 18. Beauty Spot 20. Pink Lady (Frank Daniels's "Lannon Edition") 22-25.—**ITEMS**: "Old-Time Week" at Poli's brought out the old and new to witness the acts as presented by the originals of many years ago. Annie Yamans, Mr. and Mrs. James Thornton, Gus Williams, Fox and Ward, Mr. and Mrs. Harry Thorne, Curran and Ward, all finished in an "Auld Lang Syne" curtain to great applause.—The Hartford, with its superior aims, continues to S. R. O. thrice daily.

BRIDGEPORT.—POLI'S: Memories will linger long after 20-25, because of Old-Timer's Week, excepting Ward and Curran's tiresome terrible judge, the acts recall vaudeville at its best in the "variety" days. Lane, Curran and Bonnie Thornton, delightful old Mrs. Yeamans, Gus Williams, Fox and Ward, and Mr. and Mrs. Harry Thorne.—**PARK**: The College Girls attracted "co-eds" and bachelors alike 11-15, and Rose Sydell's London Belle followed 20-22. Chocolate Soldier 24, 25. Charles Cherry in The Seven Sisters 26-27.

WILLIAM F. HOPKINS.
MERIDEN.—POLI'S: Frank Deshon in The Beauty Spot 18; pleased fair audience. Zelda Sears in Standing Pat 22; opening performance; well received by large audience. He and She 24; large and well-pleased audience. Robert Edson in The Arab 25. Phil Ott in Monarch and Maid 27. Cecilio Arriola, boy pianist, 28. Cy Whitaker's Place 29.

NEW LONDON.—LYOHEM: Della Clarke in Introduce Me 15. Minnie Dupree in The Indiscreet Mrs. Tye 22; poor house. Louise Gunning in The Balkan Princess 24; sold out at advanced prices.—**ITEMS**: Manager Clint Wilson, of the Mott and Jeff co., has purchased a tract of land at the Golden Hour, and will erect a bungalow. James O'Neill was in town 23-25.

WATERBURY.—POLI'S: Maude Adams in Chantecler 16; large business. Minnie Dupree in The Indiscreet Mrs. Tye 18; pleased two good houses. Beauty Spot 23. The Arab 24. He and She 25. Margaret Hillman 26.

STAMFORD.—ALHAMBRA: Lewis J. Cody Stock co. 20-25, presented Northern Lights to good business. Eugene Frasier as Sidney Sherwood carried off honors; his first appearance in a part of this kind. At Yale 27-Dec. 2.

NEW BRITAIN.—RUSSWIN LYOHEM: Frank Deshon in The Beauty Spot 22; fair business; well received. Robert Edson in The Arab 27. Seven Sisters, with Charles Cherry, 30.

WILLIMANTIC.—LOOMER (J. H. Gray): United Vaudeville co. 18-18; good patronage and satisfaction. Paid in Full 25. Nellie Franklin Repertoire co. 30-Dec. 2.

NORWICH.—POLI'S (J. W. Rush): The Wife 20-25; pleased good houses. A Stranger in a Strange Land 26-Dec. 1.

MIDDLETOWN.—MIDDLESEX: Robert Edson in The Arab 25; business improving.

DANBURY.—TAYLOR'S OPERA HOUSE: Phil Ott's Comedians 22, 23; pleased good houses.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Ty Cobb in The College Widow 16; pleased fair business. Ursula St. George in Rebecca of Sunnybrook Farm 17, 18; excellent; to good business. Miss Nobody from Starland 19, 20; fine attraction; good business. Bohemian Girl 21, 22. Alias Jimmy Valentine 23, 24. The Chorus Lady 26, 27. The Rosary 30. Nat Goodwin Dec. 1, 2. The Fair Co-Ed 5, 6. The Girl of the Golden West 10. Fritz Scheff 11. Daniel Boone 12.—**ORPHEUM** (C. A. Leach): Helen Dickson, Charles and Anna Glicker, Malone and Malone, Le Roy Sisters, Alex Wilson 12-18; pleased fair business.—**MAJESTIC** (Pryor and La Salle): Hazel Lucas and co., Turkey Boy, Marie McNeil, Flo Arnold and co., Le Mont and Le Mont 12-18; pleased fair business.

GEORGIA.

ALBANY.—RAWLINS (A. C. and L. E. Gortowsky): Around the Clock 2; good co.; fair business. Dixie Minstrels 7; pleased fair house. Creator's Band 9; delighted capacity. Girl in the Taxi 11; fair co.; two capacity houses. White Sister 16. Chorus Lady 18. Man on the Box 20. Miss Nobody from Starland 21.

AUGUSTA.—GRAND (Richard B. Tant, res. mar.): Seven Days 9; S. R. O. to good business. Rebecca of Sunnybrook Farm 10, 11; delighted large audiences. The Rosary 15; pleased

two good houses. Ty Cobb in The College Widow 18.

MILLEDGEVILLE.—GRAND (McCombs and Hines): The Girl in the Taxi 15; pleased good house. Frederick the Great 17. The White Sister 20. Coburn's Minstrels 21. The Country Boy 24.

MACON.—GRAND (D. G. Phillips): Dandy Dixie Minstrels 10; top-heavy house. The Chorus Lady 14; light business. Miss Nobody from Starland 18. Coburn's Minstrels 20. The Rosary 22. Bohemian Girl 23.

ROME.—OPERA HOUSE (Joe Spiegelberg): Seven Days 17; pleased fair business. Rebecca of Sunnybrook Farm 21. Girl in the Taxi 23.

RAINBIDGE.—GRAND (Walter J. Brackin): Chorus Lady 20; small house; co. good. Rosary 27.

ATHENS.—COLONIAL: Ty Cobb in College Widow 11; pleased large house. Girl in the Taxi 20; fair house. Nat Goodwin 25.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Golden Girl 13, 14; opened to light business and stranded 14. Welsh Singers 15; highly appreciated. Benefit for stranded Golden Girls 17; Mr. Pinney donated house for matinee; co. realized about \$400, and went to Portland; co. now O. K., with six hits ahead of the game. White Sister 18; pleased. Shoshone Opera co. 23, 24. Lecture Course 25 and 26. Max Dill 27, 28.—**ITEM**: Picture houses all doing well; weather ideal.

NAMPA.—OPERA HOUSE: The White Sister 17, with Jeanne Fowler in the title-role, pleased small house. Shoshone English Opera co. 18 in The Love Tales of Hoffman.—**ITEM**: Members of The Golden Girl co. stranded in Boise and working way to coast, gave vaudeville performance 19; small house.

ILLINOIS.

AURORA.—GRAND (Charles Lamb, res. mgr.): James K. Hackett in The Grain of Dust 14; excellent co.; S. R. O.; pleased. Get-Rich-Quick Wallingford 15; very good co.; capacity business. William Hawtree in Dear Old Billy 16 in The Love Tales of Hoffman.—**ITEM**: Co. in The Girl from Home and The Tenderfoot 19; good business. The Chorus Lady 23. Alma, Where Do You Live? 26. Louis Mann 27. George Evans's Honey Boy Minstrels 28.—**FOX** (J. J. Rubens): Vaudeville, Doc White (of the Am. League) headliner 13-19; capacity business.

JOLIET.—THEATRE (J. T. Henderson): The Hayes 23; splendid; good business. Fortune Hunter 26; pleased capacity. Top o' the World 30; good business. The Cowboy and the Thief 5; fair; good business. The Deep Purple 9; splendid capacity. Seven Days 12; good; good business. The Grain of Dust 13; pleased capacity. Get-Rich-Quick Wallingford 15; splendid capacity. Dear Old Billy 16; good; good business. The Chorus Lady 19; fair; good business. Louis Mann in Elevating a Husband 26. Alma, Where Do You Live? 29.

PEORIA.—THEATRE: Mrs. Fiske in The New Marriage 15; well received. William Hawtree in Dear Old Billy 16; pleased. Girl in the Taxi 17; pleased good business. Camille 19; well presented. Harry Lander 20; capacity. Deep Purple 21. Victor Morley in The Girl I Love 23; drew well. Polly of the Circus 23-25. A Small Town Gal 26. Boulah Poyner in A Kentucky Romance 28. Fortune Hunter 29.

BLOOMINGTON: Other People's Money 11; poor business. Dear Old Billy 13; pleased fair audience. Mrs. Fiske in The New Marriage 14; pleased good business. The Light Eternal 15, 16; good co. and business. The Cowboy and the Thief 18; fair co. and business. Deep Purple 20; delighted capacity. Polly of the Circus 22. The Fortune Hunter 24. The Girl in the Taxi 25. The Girl of My Dreams 28. Honey Boy Evans's Minstrels 30.

QUINCY.—EMPIRE (W. L. Bush): A Millionaire Tramp 19; drew two large and well-pleased houses. Gertrude Elliott in Rebellion 20; excellent performance; very strong and well-balanced co. The Monte Carlo Girls 24. Holbrook Blinn 25. The Cowboy and the Thief 26. Brewster's Millions 28. Richard Carle 30.

LA SALLE.—EMMERMAN OPERA HOUSE (E. C. Zimmerman): Madame Sherry 13; packed the house and gave entire satisfaction. Muldoon's Picnic 14; fair. William Hawtree in Dear Old Billy 15; drew packed house; thoroughly pleased. The Monlon House Girls Burlesque 20; did good business.

PRINCETON.—APOLLO (E. L. Beiden): Le Brun Grand Opera Quartette (Lecture Course) 8; pleased capacity. Muldoon's Picnic 11; small house; unusually bad weather. Martin's U. T. C. 18; pleased good house. With Edged Tools 27. Mr. Cinderella Girl Dec. 6.

OAK PARK.—WARRINGTON: Grace Hayward Players in Gentleman from Mississippi 20-25; fair business; pleased. Chorus Lady 27-Dec. 2.—**ITEM**: David Mariowe has been succeeded by Charles M. Brown as stage-manager.

ROCKFORD.—GRAND (Hugh Flannery): Mrs. Fiske 13; small house. Dockstader's Minstrels 14; fair house. James K. Hackett in A Grain of Dust 14; pleased a crowded house. The Girl of My Dreams 16; good house. Get-Rich-Quick Wallingford 17; capacity house.

ELGIN.—GRAND (Thielen and Prickett): With Edged Tools 20; splendid co.; fair house. Alma, Where Do You Live? 27.—**STAR** (Thielen and Prickett): Sherman Stock co. 20-23 in Ten Nights in a Barroom.

STREATOR.—PLUME OPERA HOUSE (J. E. Williams): William Hawtree in Dear Old Billy 14; very pleasing performance to fair attendance. Muldoon's Picnic 15; moderate house.

STERLING.—ACADEMY (George Oim-

stead): The Fortune Hunter 18; good business; fine satisfaction.

CAIRO.—OPERA HOUSE: Human Hearts 3; fair house. Newlyweds 9; good co. and business. Al. Field's Minstrels 27.

JACKSONVILLE.—GRAND: Grand Stock co. in Brother Against Brother 20-25; best of satisfaction to full houses.

DIXON.—OPERA (P. P. Starin): Fortune Hunter 10; pleased capacity.

INDIANA.

INDIANAPOLIS.

Grace La Rue Made a Charming Debut—Madame Sherry's Return Welcomed.

Grace La Rue, beautifully adorned, made a charming and fascinating debut at the Grand Murat Nov. 14, 15. The Mormon Tabernacle Choir of Salt Lake City gave two concerts 16 to fair houses.

The announcement several weeks ago that Harry Lander would make his first appearance here at the Murat for one night 21 aroused the keenest interest, and the largest audience that ever gathered in an Indianapolis theatre was there to welcome him. Trevor, a popular favorite here, received a standing ovation of the applause. Girl was a welcome feature of the bill, which also included Maud Tenny, Maudie, and the Santella Trio. The Heart Breakers, with George Demeral, will finish the week 22-23, except on 24, when the Sherrys will give the Murat for ornamental exercises. On Sat. night Mr. Demeral and his co. will play in Adams' Ind., returning here for two performances on Saturday, Harry Mine 27-Dec. 6 (return). Law Fields in The Man Feds 4, 6.

Madame Sherry returned to Hamilton's 12-13, playing to large, enthusiastic audiences. Comedy Marie Firan made a charmingly comical debut. She acted and sang the part with much success and was a great favorite with the audience all week. Franklin Farnum, Oscar Farnum, William Cameron, Harold Smith, Flo Lewis, Louis Kendall, and Lillian Towner rounded out a good cast. Eddie Foy in Over the River and Through the Park in The New Marriage 23, 24. The Country Boy 24, 25. Seven Days 27-29 (return). The Girl of My Dreams 30-31 (third engagement). The Pink Lady is announced for a week's engagement the week preceding Christmas.

McFadden's Fats, with Jerry O. Sullivan and Tommy Winner as the Yellow Kid, Little and Simmonds and others, received a hearty reception as an old friend of the Park patrons 12-13. The Boy Detective, another favorite of Indianapolis, dived, with Lyle Laffin in the title-role, attracted good houses 20-22. Emma Harding in The Girl of the Storm Country 23-25. School days 27-31.

At Keith's 30-35 The Daring of Paris, an elaborate pantomime, with Mlle. Cora, Mlle. Palange, Mlle. LaBarre and others, was the excellent feature of the bill. Nellie Wilson, a bar, usual great success. Brown and Herman and Corcoran and Dixon were singing. The Chadwick Trio, the Danian, Farnham, Treat's performing seals, and Madame made good.

Mikail Mordkin and the All-Star Imperial Russian Ballet will appear at the Murat Dec. 7, 8, 9. The Lady of the Lake, of Evans and Corcoran, Arnold Bennett, the English, and Frank Craig, a London illustration of acts, went the week end with Booth Tarkington at his home on N. Penn Street, leaving for the East 20. Mr. Deyan and William Carrigan, two of Mr. Bennett's publishers, were also guests. Mr. Tarkington gave a reception 18 and a breakfast on Sunday in their honor.

PEARL KIRKWOOD.
SOUTH BEND.—OLIVER (Harry G. Sommers): William Farnham in The Fun of a Lighted large house 14; excellent co. and production. The Country Boy 15; entertained fair house; good co. Newman Travel Talk on Tuesday 16; fair attendance; pleased. Harry Lander 17; great appearance here; enthusiastically received; hearty receipts of success. Law Dockstader's Minstrels 18; satisfied and crowded. George Demeral in The Heart Breakers 20; pleased large audience. My Cinderella Girl 21.—**AUDITORIUM** (Harry G. Sommers): Polly of the Circus 13-15; delighted large houses; good co. Graustark 16-18; to fair business. Stratton Nell 19-23; pleased good house. Dante's Inferno 23-25. The Squaw Man 26-29.

HUNTINGTON.—THEATRE (H. E. Brough): Hickman-Benson Stock co. in The Man Who Came Back, Prince Jack, A Honey Mary and Her Teddy Bear, The Tenderfoot, The Land Beyond the Law, The Sundial and the Lady, By Right of Might 15-18; good business and considered best stock co. seen here. Madame Sherry 20; very large audience and pleased. Henry Woodruff in The Prince of Ten Night 23.

LOGANSPORT.—THEATRE NELSON (C. A. Holden): The Commercial Traveler 14; fair co. and business. The Deep Purple 17; large advance sale. Salvation Nell 18. Cal Stewart in Politics 20. The Heart Breakers 21. Henry Woodruff in The Prince of Ten Night 22.—**BROADWAY** (Helmreich and Sine): The Lillian Maxwell's Permanent Stock co. 20-23.

GOSHEN.—JEFFERSON (H. G. Sommers): The Deep Purple 16, with Anna Sutcliffe and a generally excellent cast, pleased good business. Andrew's Imperial Russian Court Ballet Orchestra and Operatic Quartette 18; delighted very appreciative audience. Avonville, the hypnotist, together with vaudeville acts, 20-23; opened to large house.

MUNCIE.—WYBOR GRAND: Mr. Cinderella Girl 10; excellent co.; capacity. Cowboy Girl 11; good co. and house. Farina Beauty 12; good business. Girl in the Taxi 21; pleased capacity.—**ITEM**: William Kolb was unable to go on 24, and role was filled by Von Gelfand, who did well.

RICHMONT.—GENNETT (D. G. Murray):

Quincy Adams Sawyer 11; fair co.; pleased good house. The Girl from the U. S. A. 13; enjoyed by fair house. The Squaw Man 14; fair co.; pleased fair house. Russian Balalaika orchestra 21. County Sheriff 22; fair co.; good house. Madame Sherry 23. Alma 27.

LEON CITY—UNION GRAND (S. J. Fisher): A Cowboy Girl 7 pleased fair business. Madame Sherry 9; excellent satisfaction in big business. The Beauty 13; good co.; good business. Alma, When Do You Live? 25. Commercial Traveler 31.

ARIZONA—CROXTON (Charles Elze): Little Homestead 14; good co.; poor business. Little 17 cancelled. Cal Stewart in Politics 22. Madame Sherry in Light Musical Dec. 1. Stetson's U. S. G. 13.

ANDERSON—GRAND: County Sheriff 18; good business. Girl in the Train 30; best of sort this season; fair house. Sherry 31; fair business. Henry Brothers 34. Alma 35. Cowboy and the Thief 37.

NEW CASTLE—GRAND (S. L. Brown): STEEL: Manager Brown, who formerly had charge of the Alamo, is now manager of the Grand, and a fine season is looked for.

VINCENNES—GRAND (W. W. Willis): George Haverill in The Heart Breakers 27. Around the Clock 28. Al Field Dec. 1. Sweetest Girl in Paris 11.

CONOVERVILLE—AUDITORIUM: Squaw Man 16; good house. Sherry 21; pleased fair business. Girl in the Train 24. Alma 25.

ALBANY—OPERA HOUSE (Anthony C. Smith): The Little Homestead 9; good co. and business. Cal Stewart in Politics 22.

BERKELEY CITY—ORPHEUM (Horace Smith): Vanderville 9-13; good business. Madame Sherry 14; pleased good house.

BERKELEY—ELKS (J. H. H. Ellis): The Prisoner 20; pleased capacity. Camille 23.

WARREN—SAULES: Commercial Traveler 10; fair business.

IOWA.

DES MOINES.

Walter Whitehead Opened Week at the Borchel and Drew Good Houses.

Walter Whitehead in Marie Melody Nov. 12-14 closed at the Borchel to fine business. The Girl from the U. S. A. 13, and Across the Pacific 14, closed at the Borchel. Get-Rich-Quick Wallingford, The Girl from the U. S. A. 13, and Across the Pacific 14, closed at the Borchel. Get-Rich-Quick Wallingford, The Girl from the U. S. A. 13, and Across the Pacific 14, closed at the Borchel.

Nov. 15-16 was the play chosen for issue. The Girl from the U. S. A. 13, and Across the Pacific 14, closed at the Borchel. Get-Rich-Quick Wallingford, The Girl from the U. S. A. 13, and Across the Pacific 14, closed at the Borchel.

John Evans, of the Coliseum, has announced the Alamo Opera co. 23-24, with Madame Sherry 25.

It has been reported that George Stouts will build a new house here next Spring.

H. M. HARWOOD.

IOWA FALLS—METROPOLITAN OPERA HOUSE (J. G. Milworth): Merry Mary 16 to 18; good business. The Girl from the U. S. A. 13, and Across the Pacific 14, closed at the Borchel.

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H. M. HARWOOD.

turn) 26. Get-Rich-Quick Wallingford 20. Cowboy and Thief Dec. 2. Fortune Hunter 3.

GREENFIELD—WARREN'S OPERA HOUSE (H. E. Warren): The Wizard of Winkfield 6; fair co.; good business. The Punkin Bunch 10; good co.; fair business. Kyril Band Dec. 12.

FERRY—GRAND (A. W. Walton): Walter Whitehead in Marie Melody 14 delighted good house. Hugo B. Koch in The Servant in the House 16; good satisfaction. Merry Mary 22. Billy 25.

ALGONA—CALL OPERA HOUSE: A Married Bachelor 15 to fair performance. The Cambrian National Glee Singers 17; success of the local Women's Library Aid Society. Tynah's Dream 25. Aviator Dec. 4 cancelled.

RED OAK—BEARDSLEY (L. M. Beardsley): Servant in the House 15; good co. and house. Rosalind at Red Gate 22. Merry Bachelor 27.

ANAMOSA—GRAND (Clifford L. Niles): Runaway Girl 9; good house. Manhattan Stock co. 12-15; good business and co. Orr Baby 21.

FORT DODGE—PRINCESS (Russell Forbes): Get-Rich-Quick Wallingford 22; entirely sold out.

KANSAS.

WICHITA—NEW CRAWFORD: The Red Rose, with Joe Barnett, 10; good attraction; pleased large audience. Lyman Howe's Travel Festival 20. Black Patti co. in the Jungle 25. The Smart Set 24. Anna Held in Miss Innocence 35. The New Yorks and Their Baby 30.

LYCOURM—The North Brothers Stock co. presented Fud's Ahead 30-32. The Meeting Pot 27-Dec. 2.—AUDITORIUM: The Wolf 27-Dec. 2. The Call of the North 27-Dec. 2.—PRINCESS: Rosalind's Minstrel commenced week 20 to good business and pleased.

JUNCTION CITY—OPERA HOUSE (T. W. Dorn): Lion and the Mouse 11; good co. business. Howe's picture 15; S. B. O. Madame Sherry 24. The Servant in the House 30. Baby Mine Dec. 6. Brewster's Millions 11.

ITEM: Mr. Barnard, of this city, has planned a fine vaudeville house to seat 500, to be erected in 1912.

PORT SCOTT—DAVIDSON (Harry C. Smith): Howe's picture Dec. 7. Alma, When Do You Live? 14. White Sister 11. Madame Sherry 15. The Red Mill 23. George Evans's Minstrel 26. Get-Rich-Quick Wallingford 26. Thomas Jefferson 30.

COLUMBUS—McGHEE'S (W. E. McGhee): Martin's U. T. C. 10; pleased good business. Dante's Inferno 20. 21 cancelled. Mildred 22. The Smiley Set 23. The Wolf 25. Lyman Howe's picture Dec. 6.

NORTON—AUDITORIUM: Oliver Brown in The Tyranny of Tears 7; good co.; pleased. United Play co. presented The Lion and the Mouse 20; excellent co.; pleased.

SALINA—CONVENTION HALL (J. A. Kimball): Madame Sherry 25.—OPERA HOUSE (H. D. McAdams): Lyman Twine 25.

HUTCHINSON—HOME (W. A. Lee): The Red Mill 17; splendid to S. B. O. Lyman Howe's picture 18; very fine. To fall house.

ATCHISON—THEATRE: The Greatest Girl in the World 15. Back to large house. The Girl and the Tramp 24.

OTTAWA—BOERBAUGH (P. G. Debon): Local talent 17. Cambrian National Singers 22. The Girl and the Tramp 24. Madame Sherry 27.

KENTUCKY.

LOUISVILLE.

Prize for Mrs. Pike and Company—Eddie Foy in Over the River Well Received.

Mrs. Pike presented her new play by Landon Mitchell, The New Marriage, at Magnolia Nov. 20-22 to large and appreciative audiences.

The play pleased through its original treatment and breezy dialogue and the artistic acting of the star and a strong supporting co.

It was handsomely mounted and Mrs. Pike was some very stunning scenes. Eddie Foy and co. finished the week in Over the River and will be followed by The Country Boy.

The Whitney Opera co. offered The Chocolate Soldier at the Shubert 20-22. A new production of the French Opera House, headed by Mikhail Mordkin drew a good house. The Heart Breakers open 30.

At the Avenue, No Mother to Guide Her, proved a potent attraction 19-25. The always welcome McAdams's Flats follows for a week.

Norman Hackett and co. presented Nathan Handerson at the Walnut Street, week ending 23, drawing excellent business.

The concert given by Miss Glover at the Shubert 24 served to introduce to her home people a beautiful girl with a magnificent natural voice, which has been artistically trained by a course of study in Paris, under the best masters. The concert was a success in every way. The young lady intends an operatic career and should succeed.

Norman Hackett delivered a masterly address on the Stage to the High School boys during his engagement here.

The ball given by the stage employees of the various theatres 30, was largely attended and much enjoyed. A large sum was realized for a worthy charitable object.

Shelby Hall, a Louisville boy, played most acceptably a difficult part in support of Mrs. Pike. He is the son of the late William M. Hall, for many years dramatic critic of The Courier-Journal and a protégé of the late Henry Watterson.

CHARLES D. CLARK.

HENDERSON—PARK (B. E. Cook): New Yorks and Their Baby 14; pleased fair business. Jolly John Larkin 15. Angel of the Trail 24. Madame Sherry 25. Betty and the Baby Dec. 2. Al. G. Field 3. Trivia Frigiana 18.

PADUCAH—KENTUCKY (W. A. Finney): Mrs. Louie Carter 14; pleased two good houses. New Yorks 15; good business. Paid to Fall 17. Angel of the Trail 18. Baby Mine 20. Madame Sherry 27.—ARCADE (Joseph Berger): Cuban Musical Comedy co. 15-18; packed house.

LEXINGTON—OPERA HOUSE (Charles Scott): Dante's Inferno picture 13-14; good business. Eddie Foy in Across the River 20; good business and best offering here in several seasons.

OWENSBORO—GRAND (Parker and Burke): Paid in Full 19; good performance.

LETTER LIST.

For professional first-class mail only. Otherwise, post-paid and commercial enclosed. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail to be delivered for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Ascher, Mrs. A., Margaret Alexander, Mrs. D. Armstrong, Lurline Adams, Maude Atkinson, Muriel Aldrich, Jane H. Anna.

Burke, Mary, Grace Beaumont, Grace Burton, Mabel Bennett, Violet Barker, Mrs. Dan Bruce, Arlette Hanson, Agnes Bruce, Marie Beverly, Dorothy K. Brown, Jennie Barry, Ann Bradley, Laurette Brown, Rose Graham.

Crew, Mabel, Ann Cooper, Miss Corinna, Linnie Conway, Miss Crabtree, Mrs. De W. H. O'Connell, Alice Clifton, Bessie Carver, Marion O'Connell.

Dean, Dorothy, Louise Dacre, Marie Dantes, Lulu E. Dunders, Virginia Duncan, Dorothy Dore, Vera De Ford.

Evans, Millie, Paula Edwards. Fleming, Alice, Gertrude Fowler, Ida Fuller. Gray, Mrs. Roger, Constance Glover, Harriet A. Gay.

Harmon, Florence, May Hessler, Helen Hart, Cecile Holmes, Blanche Hall, Mrs. Nina Hollins, Arline Hines, Brownie Hall, Mrs. Robert, Hilda Hawthorne, Edith Helms, Marie Hogan.

Irwin, Edith. Jarry, Laura, Edith A. Jennings. Kurrier, Josephine, Rose King. Lowell, Mildred, Blanche Lawrence, Miss Billie L. Leland, Mrs. W. B. Leland, Little Little, Agnes Lee.

May, Florence, Mand Millicent, Marie Mayo, Meredith Meredith, Elsie Murray. Nesbitt, Blanche, Olga Netherland, Mrs. Amelia Neillan.

O'Connell, Edwin, Eileen O'Malley, Rita O'way, Kittie O'Brien. Polhill, Mrs. Hope. Quinn, Ruth.

Richard, Virgie, Frankie Raymond, Rosie Reville, Agnes Reilly, E. Rubin, Mabel Ray, Leon Remington, Rita Reed, Louise Rogers, Mrs. Rita.

Scott, Elsie, Ruth Somerville, Berta Speddy, Alice Saunders, Mrs. Allan Shaw, Ruth Shepard, Mrs. Clara Stinson.

Tanner, Margaret, Clara Throop, Avis Tymmer. Turner, Rose, Helen Van Hoesen, Marguerite Voss.

Wilson, Elsie, Sadie Welch, Norma Winslow, Louise Worthington, Virginia Whitwell, Grace Williams, Kathryn Madrox Wayne.

MEM.

Albertson, L., Edward S. Ables, Billy Atkinson, Ernest S. Anderson, Geo. Arline, Harry Anderson, Jack Anderson.

Brown, Gus, Eugene G. Bertrand, Thornton J. Berton, Gus P. Bragdon, Elmer Buchanan, Graydon Balch, W. T. Bover, W. W. Brown, Geo. Graham, Bothwell Brown, Frank Barlow, L. Bernstein, Harry Burgess, W. J. Benedict, Albert Brown.

Clark, Chas. D., C. Gluma, Henry Casady, Will Crimmins, Frank E. Camm. Dame, W. A. O. Davis, C. D. Dally, Harry Dorrer, Gavin Dorothy, Bernard Daly.

fair business. Barriers Burned Away 25. Madame Sherry 25.

MIDDLEBORO—MANING (J. P. Dezan): Peck's Bad Boy 25.

LOUISIANA.

NEW ORLEANS.

Robert Mantell Drew Well—Virginia Ackerman Pleased Good Houses.

Robert Mantell, one of the few remaining great exponents of Shakespearean roles, appeared at the Dauphine Nov. 20-22, presenting during the week Julius Caesar, Macbeth, Merchant of Venice, Richard, King Lear, and Hamlet in the order named. A good support is back of the star and excellent houses attended.

Get-Rich-Quick Wallingford drew well at the Tulane 19-21, made a good impression, drew well and deserved it. Excuse Me 20-Dec. 2.

The Goose Girl, with Virginia Ackerman in the title role, proved a good card at the Crescent 19-25. Matt and Jeff 20-Dec. 2.

The French Opera House, where M. Jules Layolle's French Opera Troupe holds forth, is the gathering place for all that is best in the social world here. The co. presented Lakme 19, Faust 18, Hamlet 21, with the light opera co. having its inning 20 in The Chimes of Normandy. The co. is well balanced, and gave an excellent account of itself.

The Gagnon-Pollock Stock co., at the Lyric, is holding its own, and presented Brewster's Millions 19-25. Mr. Gagnon and Miss Pollock divided the honors.

The Greenwall Theatre has returned to vaudiville at popular prices 19-25.

The American Bankers' Association, which meets in convention here 21, brings with it fully 4,000 people, and the theatre are reaping their share of the patronage. J. M. OUNTREDO.

NEW ORLEANS—ELKS (Julius Schard): Third Degree 15; delighted two good houses. Murdoch and Watson's Minstrel 16. The Wolf 20. Six Perkins 23. Al. Wilson in A German Prince 25. Thomas Jefferson in Rio Van Winkle 26.—PLAYING THEATRE (Coker and Minner): King of Kanan 18, 17; good business.

ITEM: The Jefferson household is within ten miles of here; an Rin is sure of a rousing welcome.

DONALDSONVILLE—CONDRAN (James J. Von Lott): Six Perkins 15 (instead of 17); slim business. The Third Degree 17; excellent co.; fair house; weather interfered. Southern Girl 19. Wood Sisters 20. When a Woman Wills Dec. 4.—ITEM: The Condran has discontinued motion pictures. Illustrated songs and vaudeville, and will present only first-class attractions.

FRANKLIN—HINK OPERA HOUSE (Thomas Rodin): Six Perkins 21. The Wolf 22.—PLAYING THEATRE (Coker and Minner): King of Kanan and vaudeville 18, 20; good business; best attraction of the sort ever here.

Baton, Elwyn, E. Ellsworth. Forde, Edmund, John C. Fowler. Gaskill, Charles L., Lew Gordon, C. B. Grant, Jan. C. Griffin, Steuben Grattan, Bobby Gassans, J. A. Golt, Max Greenberg, Bertram Grassy, Harry B. Griffin. Hughes, Jacob, Wm. Hines, P. G. Hale, James Harsh, Mariborough Harby, Robert Hilton, E. Hayes.

Irving, Sidney. Johnson, L. A., Ralph Johnson, Geo. James, Hal Johnson, Francis Justice.

Kirk, L., John L. Kearney, B. J. Kenyon. Lewis, Harry, W. H. G. Lonsdale, John Lester, Harry Landon, Bert Leigh, Gus Lane, Jas. Love, Geo. Lyding, Ed. S. Lawrence, H. E. Lamm.

Modena, Louis, H. Meyers, James K. Mills, Eddie Menlove, Harry Moore, James M. Nelson, S. T. Moore, Carl Musgrave, Frank M. Mainville, Geo. C. Mantell, Max Von Mamel, Tom Morrow, Joe. Mann, Ralph McNally, Conrad McIntyre.

Phillip, Augustus, George Perrin, Walter E. Perkins. Robinson, Walter L., Eugene Reed, L. R. Ritt, Geo. H. Ranshede, Frank Roland, Harry Row, Edwin Russell, E. Maurice Robinson, Chas. C. Ranshede, Harry Row.

Sullivan, Paul, Nesbitt Seville, Wm. Singer, Chas. Sanford, John Stahl, Fred Stanley. Templeton, Ray, Roy Bernard Thornton. Ventiles, Leonard, Carl Vernon, Edwin Varner.

White, Porter, Lyman Wheeler, Howard Walsh, Mark T. Wilson, Mr. Watson, Harry Wigley, Fred P. Wilson, Chas. S. Wilson.

SALT LAKE CITY.

Business Fair Considering the Time of Year—Two Weeks' Record.

Gertrude Hoffmann drew large and enthusiastic audiences at the Colonial Nov. 10, 11. Rose Melville in the Hoots 12-15 to light business.

Both Miss Melville and Dan Martell were often recalled for their specialities, but this is tapering month and near the holidays and all except new plays must suffer. The House Next Door 16-18 greatly pleased good business. The Virginian 19-25.

The Girl in the Taxi was at the Salt Lake 9-11; business light. Mountain Ash Main Ocho 14, 15; greeted by fair houses and greatly pleased. Montgomery and Stone 16-18 in The Old Town were delayed by railroads and lost their first date. Money was returned or tickets exchanged, and for the two following nights there was best capacity houses. Clara Palmer in stunning gown, Helen Falconer, Edna Bates, and Florence Hope shared honors with the stars.

The costumes and work of the chorus were very good, and audiences were well pleased. The Golden Girl 20-22.

Garry's Theatre went of 13 the stock co. presented Madam to houses to capacity, the matinee being entirely sold out.

At the Hotel Utah a choice entertainment was given 16 by Edith Olive Ford, assisted by Squire Coop and Marjorie Brewer, in which Miss Ford's reading of Peer Gynt and Professor Coop's rendition of Grieg's music were warmly received by a large and interested audience.

Preparations are being made to give the Mormon Tabernacle Choir a public welcome on their return from their trip to New York.

C. E. JOHNSON.

LAFAYETTE—JEFFERSON (C. M. Parkman): Al. G. Field's Minstrel 15; excellent co.; good business. The Third Degree 16; good co. and business. When a Woman Wills Dec. 1. Matt and Jeff 2.

WELSH—AUDITORIUM (J. W. Armstrong): Murdoch and Watson's Minstrel 15; good co.; fair business.

FLAUMER—HOPE OPERA HOUSE (L. Flaurer): Third Degree 19; pleased; best co. of season.

THIBODAUX—OPERA HOUSE: Six Perkins 18; fair business. The Wolf 24.

MAINE.

BANGOR—OPERA HOUSE (P. A. Owen): Indian's Musical Comedy co. closed 11, and presented to large and well-pleased audiences. The Girl Will Be Girl, The Gingerbread Man, A Knight for a Day, and The Runaways; co. and performance very good. The Chocolate Soldier 12, 13, presented by an excellent co. and large orchestra more than pleased three large audiences. Grace George 21. The Cat and the Fiddle 24, 25. Stetson's U. T. C. 30. The Beauty Dec. 1, 2.

AUGUSTA—OPERA HOUSE (Thomas H. Cuddy): The Cat and the Fiddle 21; excellent production; pleased large and enthusiastic audience; Nellie Waters deserving of special mention. Grace George 22 pleased large audience. U. T. C. Dec. 1.

BRUNSWICK—TOWN HALL (H. J. Givon): Calcut Dramatic Club 15; excellent; large house. When We Were Kids 22. French Dramatic co. 20. Circle de Cremen 30. S. H. S. Minstrel Dec. 15 (local).

LEWISTON—EMPIRE (J. A. O'Brien): Chocolate Soldier 15; excellent co.; packed house; Francis Hewitt as Nadine was effective. The Cat and the Fiddle 25. Maude Adams in Chanticleer Dec. 2.

MARYLAND.

BALTIMORE.

Elsie Ferguson in New Offering Made Big Hit—Business and Attractions Good.

Business week ending Nov. 25 was fair. Savoy's English production of The Girl of the Golden West scored a distinct triumph at the Auditorium and a second hearing leaves a better impression than the first. Elsie Ferguson drew wonderfully well at Ford's in The First Lady of the Land. She has done nothing better and the play deserves to succeed, as it is clever, clean and charmingly acted. Fewer proved to be one of the very best English musical productions we have seen in a couple of seasons and should fare well on this side of the water. The music is delightful, the costumes lavish and the scenery shore the average. Harriet Burt, Ethel Green,

Louise Alexander, Farren Soutar, Sam Collins, and Tom Dingle carry off the honors of the production.

A splendid house greeted Fritz Scheff and her co. at the Auditorium 27-Dec. 2, when she resumed her tour here in the new Herbert opera, "The Duchess." Henrietta Crossman in "The Seal Thing" 4-9.

One of the most brilliant and fashionable audiences of the season filled the Academy completely to welcome Madame Maximova in her new play, "The Maritimes," 27. The new play is described as a comedy in four acts by Pierre Wolff. English adaptation by Gladys Unger. It is one of the best acted plays of the season and decidedly well worth seeing. Paul M. Potter's new production, "Half Way to Paris," 4-9.

The Fortune Hunter began its fourth engagement in Baltimore at Ford's 27-2 to a good house. This play received its first production on any stage in this city four years ago, and returns again and again to meet with equal favor each time. Henry B. Harris's new production, "The Talker" 4-9.

The bill at the Maryland Theatre for Thanksgiving week is headed by the Familia Bell Family, who are making their first appearance here. Laura Greville and George Moore made a distinct hit with their act. Others are Raymond and Overly, Bowers, Walters and Crocker, Lynn Pratt and co., Gardner and Stoddard, Linden Brockwith, and the Flying Wards.

There is a doubt about the Boston Players drawing big houses this week, as they are offering a splendid revival of Monte Cristo at the Savoy, and it never fails to please stock patrons in this city.

Holiday Street Theatre offers its patrons The Millionaire 27-2.

Painting the Town holds the stage at the Gayety 27-2, opening to capacity house, and the Darlings of Paris is a strong counter attraction at the Monumental for the same week.

Hearing such flattering reports of Elsie Ferguson and her play "The First Lady in the Land," George Kline and William M. Harris, Mr. George B. Harris, and Mr. and Mrs. Charles Nidinger made a flying trip to town last week and were entertained by the Moore, Ford on Monday night 20 at the opening performance.

Tunis F. Dean, of the Academy, entertained the members of his house staff and the Franco-Hispanic club at his home last week, at the conclusion of their engagement with an elaborate supper and entertainment. Most of those present had been with Mr. Dean when he was manager for Mr. Belasco's attractions.

The Philharmonic Orchestra opened their Baltimore season at the Lyric 27 to a packed house. Joseph Stransky, the new conductor, made a splendid impression with the local public. Lillian Nordica was again received with open arms and was accorded an ovation. She was in superb voice and "Liebestod Aria" aroused tremendous enthusiasm. The programme was entirely Wagnerian and one of the best ever given here.

I. BARTON KRIS.

CUMBERLAND.—MARYLAND (William Cradock): Let George Do It 15; excellent co. and business; George F. Murphy making a hit; Helen Merritt, Minthorne Worthley, and Leona Stephens deserve mention. Ye Old Time Choir and Harry Leander and co. in A Night at the Beach 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

MASSACHUSETTS.

SPRINGFIELD.

Emma Dunn in Rachel Crother's He and She—William H. Crane Pleased Good Business.

A full week at the Court Square opened Nov. 20. 21 with the Rachel Crother's interesting play, in which Emma Dunn did especially good work. Madame Schumann-Heink in her superb song recital 22. Robert Edison's return visit with his new play, The Arab, 23, and finishing with W. H. Crane in The Senator 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Poli's vaudeville boom along, the bill week 20-25 being Lack's California, Willard, Sigma and co. in Under the Parnassus, W. B. Dickson's, the 1000 of the Peace, Tom Kilo and co. in A Doctored Widow, the College Trio, Stuart and Marshall, and Bertisch.

The Gilmore had the Golden Crook Extravaganza co. and Our New Minister, though not of course, on the same date. Dramatic, Bar-lequin and Daniel Boone on the Trail split the week 27-Dec. 2.

Northern and Marlowe are booked for an early January date at the Court Square.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY (George S. Wiley): The Beauty Spot 15, with Frank De-shon and co. The College Girls 16-18. 19-21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201.

WHITE RIVER JUNCTION.—GATES OPERA HOUSE: Over Night 23.

VIRGINIA.

NEWPORT NEWS.—ACADEMY (G. B. A. Books): Dances 19: fair co.; small house. Dances 20: poorly 25.
PETERSBURG.—ACADEMY: Daniel Boone on the Trail 17: small house: pleased.

WASHINGTON.

SPOKANE.

Robert Cavanaugh and Dave Braham in Checkers—Max Dill at the Auditorium.

Checkers, with Robert Cavanaugh in the title role, Dave Braham as "Push" Miller, Florence Wilson as "Bet" and Joseph Williams as "Barlow", played to big business at the Auditorium, Nov. 18: Max Dill and co. in The Rich Man, Hogganheimer, 14: The Queen of Bon Bon Land, a local minstrel with Jessie Shirley, a professional, at the head of a co. of 100, 15-16: The Three Twins, with George Jones and Estelle Gilbert, 17-18: The Spruce Hunter, 19-22: The Spring Maid, 24-30: Jan Kubelik, 31.

Pierre of the Plains, with Del S. Lawrence in the name part and Jane Milton as "Jen", was received with favor at the Theatre, 12-13: The Girl From Texas, 15-25: Miss Hapgood, prima donna with The Spring Maid, playing at the Auditorium Nov. 24-30, has been engaged to present two new dances at the Coronation ball in the Hall of the Legion here, 23, in connection with the fourth National Apple Show. Several members of the co. are well known.

Mrs. Frank Robbins of Spokane, who raises chickens and in addition does her own housework, sings and makes her hats and dresses, paints in oils and water colors, writes stories, poems and plays and is a creditable musician, is preparing for an operatic career, in which ambition she has been encouraged by Madame Nordica, who heard her sing while on a visit to this city recently. Mrs. Robbins is negotiating with an Eastern manager for the production of her drama, entitled Stella.

"Big Tim" Sullivan, president of the Sullivan and Conditine theatrical syndicate, accompanied by John W. Conditine, general manager, and Curtis Brown, booking agent, on his Western trip, announced in Spokane that a new Orpheum Theatre will be built in Spokane by his firm. Joseph J. Sullivan, W. H. Appleton and a number of former members of the Jessie Shirley stock co. in Spokane, sent floral tributes to Vancouver, B. C., when a telegram came announcing the death of Frank Mothersole, son of Laura Adams. W. S. McCREA.

SEATTLE.

The Earl of Pawtucket Well Presented—Myrtle Vane Doing Good Work.

The attraction at the Moore was The Earl of Pawtucket, Nov. 12-18, with Laurence D'Ursey in the title role, who gave an excellent characterization of the part, and the ludicrous situations kept the audience in a ripple of merriment. Katherine Kismet, Louise Hymneth, Suzanne Rushmore, Leonard Ide, Ernest A. Milton, Robert W. Bailey and others rendered efficient support. The attendance was not so large as might have been expected, due largely to the unfavorable weather. Caladonia Society in The House of the Future, 24, 25, Alvin Jimmy Valentine 26-Dec. 2.

The Metropolitan was dark 12-18, following the successful return engagement of The Spring Maid 3-11. The Country Boy 19-23. When Knighthood Was in Flower 12-18, with matinees 12, 16 and 18, played to small and medium houses, with Anna Day in the role of Mary Tudor. Checkers 19-25.

The Sandusky stockists co. at the Loie gave a very acceptable presentation of The Cow Puncher 12-18 before audiences averaging fair business. Bert Hadley gave a faithful delineation in the title part. Myrtle Vane acquitted herself with skill and cleverness as Geraldine Graham. Carl Stockdale and Ermin Seavey in the heavy roles were effective, and the other members of the co. gave loyal support. At the Mercy of Thibault 19-25.

The general business outlook is good and present conditions show a marked improvement as compared with the state of trade prevalent in the earlier part of the year.
BENJAMIN F. MESSERBY.
TACOMA.—THEATRE: Takes of Hoffman 5 delighted fair house. When Knighthood Was in Flower 12-18, with Anna Day and Ernest A. Clark: medium business. Spring Maid 14-18 pleased large house. Alvin Jimmy Valentine 17, 18: business fair; co. good; deserved better patronage.—ITEM: Joseph Sheehan III 6, and engagement cancelled. FRANK R. COLE.
EVERETT.—THEATRE (L. S. Durr): Sheehan Opera co. in The Love Tales of Hoffman 11: good co.; fair house.

WEST VIRGINIA.

WHEELING.—COURT (Charles A. Feinler): William Collier 17. The Girl in the Taxi 18: two good houses. Let George Do It 20-25: nice business. Dante's Inform 27-30. Dawn of a Tomorrow 30. Eddie Fox 31-Dec. 2.
APOLLO (H. W. Rogers): The Merry Bar-leagues 20-25: good business. The Champagne Belles 27-Dec. 2.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): The Candy Girls 17: poor performance and business. Let George Do It 18: excellent co.; S. H. Bates 19-Dec. 20-25 in Pride of the Prairie. Silver Threads Among the

Gold, The Chauffeur, The Oldest Girl, My Southern Home, and The Darling of Paris; large and well-pleased audience.

FAIRMONT.—GRAND: Howe's pictures 11 pleased good house. Himmelman's Associate Players 12-18: very successful engagement. In-gomar 21. Kins' Minstrels 24, 25. Keyes Stock co. 27-Dec. 2.—ITEM: Manager Decker states that contract has been closed for the appearance of Manda Adams at Chautauque Feb. 12. Special trains will come from surrounding towns.

PARKERSBURG.—AUDITORIUM (W. H. Kenney): Old Homestead 7: poor business. Mary Emerson and co. 12-18: fair business; good co. Plays: Will o' the Wisp, Morals of Marcus, The Power Behind the Throne, The Making of Madeline, and His Majesty and the Maid. The Dams of a To-morrow Dec. 2.

CHAMBLAIN.—BURLIN (N. S. Burlew): Wheeler sisters Stock co. 12-18 pleased fair business. Plays: Girl of the Sunny South, From Hags to Millions, Brown Heart, Noble Land of the Sky, Texas Ranger. Dawn of a To-morrow 30.

WISCONSIN.

JANESVILLE.—GRAND (Peter L. Myers): Louella House Girls 12 pleased fair business. Mollie Dockstader 15: excellent attraction; big house. Sousa's Band 16 pleased good house.—ITEM: Lew Dockstader and co. were entertained while here by Louella No. 25. H. U. L. Mr. Dockstader presided, and May La Pearl, his cousin, Happy Vanity, and others contributed to the enjoyment of the evening.

GREENSBAY.—THEATRE (J. R. Arthurs): Get-Rich-Quick Wallingford 5 delighted packed house. Girl of My Dreams 6 pleased good business. Fortune Hunter 8 pleased S. H. U. Frank Winniger in A German Gentleman 10: good business. Heart Breakers 12: crowded house. Pans in Full 18. George Evans's Minstrels 21.

MADISON.—THEATRE (H. M. Andrews): Moulin Rouge Burlesque co. 15: fair and drew. Love Heart Breakers 16: nice co. and profitable patronage. Madame Sherry 19: good co.; pleased two nice audiences. Salvation Nell 23. Sousa's Band 25. Pans in Full 29. The Chorus Lady 31. Merry Mary 30. Girl in the Train Dec. 3. Baby Mine 4.

POND DU LAC.—HENRY BOYLE THEATRE (A. N. Merritt and D. C. Sargent): Evans's Honey Boy Minstrels 20 pleased good business. Sousa's Band 21. Gertrude Elliott in The Musician 22. Merry Mary Dec. 3. Deep Purple 12. Jack Benny co. 13-16 (except 15). Lyman Howe 25. Baby Mine 28.

SUPERIOR.—GRAND OPERA HOUSE (F. J. Mackay, res. mgr.): George Sidney in Busy Day 15: big business. Lyman Howe Travel Pictures 20, 21. Madame Sherry 23. Mysterious Willard and co. 24-26. Florence Roberts 28. Harry Bulger in Filming Princess 30.

MARSHFIELD.—OPERA HOUSE (J. P. Adler): Winniger Brothers 6-11: fair business. George Sidney (return) 12: good business. Heart Breakers. Frank Winniger 17: fair business. Bell Marcus Comedy co. 20-25.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Frank Winniger co. 15: good business. The Heart Breakers 17: S. H. U. Sousa's Band 20: capacity. Frank Winniger co. 21-26.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Sousa's Band 15: fair house. With subject Took 23. Pans in Full 25. The Chorus Lady 29. Green Band 30-Dec. 2.

LA CROSSE.—THEATRE (Game and Wohlbutter): J. E. Backus in A Grain of Dust 17 drew large house. George Evans's Honey Boy Minstrels 19: fair business.

EAU CLAIRE.—OPERA HOUSE: Jim the Penman 12: light business; nice attraction. Yankee Doodle Stock co. 20-26 cancelled. Madame Sherry 22. Frank Winniger 29.

OSHKOSH.—GRAND (J. E. Williams): The Heart Breakers 15 good house and performance. Pans in Full 19: crowded. Sousa and his Band 21. George Evans's Honey Boy Minstrels 23.

MARINETTE.—THEATRE: Traveling Salesman 15: good co.; capacity. Pans in Full 20: good co.; fair business. La Bruin Opera co. (Lyceum Course) 21: excellent co.; S. H. U.

APPLETON.—THEATRE (R. L. Goldberg): The Heart Breakers 14 pleased small house. The Hickman-Bessy co. 20-27: in repertoire.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Walter J. Bradley): Tim Murphy in The New Code 12: excellent; to poor business. Montgomery and Stone in The Old Town 15: excellent; to capacity. Gertrude Hoffman 18 cancelled. Baby Mine 21. The Red Horse 23. The Roaring 30. Forbes Robertson Dec. 4. The White Sister 7.

LARAMIE.—OPERA HOUSE (H. E. Root): Tim Murphy in The New Code 14: excellent co.; fair house. Girl in the Taxi 17.

CANADA.

MONTREAL.

Grand Opera Continues to Please at His Majesty's—Adelaide Dunlap Well Received.

Puccini's La Toca, which made such a hit here last season, was the opening bill for the third week of the grand opera at His Majesty's, and Madame Fernandini again scored in the title role. Sig. Colombini was the Cavallotti and Sig. Nicoletti the Scarpia. Carmen, with the same cast as last week, was given 31. Business still excellent.

Madame X was the attraction at the Princess Nov. 20-25. It is the first time it has been seen here in English. Adelaide Dunlap appeared as Madame X and gave a clever portrayal of the difficult part. Byron Douglas did good work as Florio. Little Billy proved a fair Laocoe, and good character sketches were contributed by Harry C. Bradley, Maurice Drew, and Charles Stanley. Edith Wynne Mathison in The Piper 27-Dec. 2.

Mr. and Mrs. Connelly in an abbreviated version of Gilbert's Sweetheart is a pleasing feature at the Orpheum. Little Billy proved an amusing item. Frankie Carpenter, Jere Grady, and John Dillon appeared in an amusing sketch. The interesting drama Roger La Honte is the bill at the National.

The Tiger Lilies are at the Royal. A burlesque on H. M. S. Pinaford proved an amusing item of the programme.

Harry Benet in his imitations of Harry

Lander is still the headliner at the Loric. Ruby Caldwell in songs and dances is also a feature.

The French Stock co. in a one-act piece, Charlotte Corday, is the leading feature at the Franciska.

CALGARY, ALTA.—LETRIC (W. B. Sherman): Coogrove's Juvenile Bontoniens in The Dream Girl 6, 7. The Ransom 8: good business. Lawrence D'Orray in The Earl of Pawtucket 9-11: big business and delighted audience. The Majestic Stock co. in Brewster's Millions 12-18. Calgary Amateur Operatic Society in A Country Girl 16-18. Madame Sherry 22. Kubelik 23.—ORPHEUM (W. B. Sherman): The Elite Musical Comedy co. 6-8 in A Night Out. A Mixed Affair 9-11: big business. A Night Out 12-18 (repeat): good business.

REGINA, SASK.—THEATRE (Barney Groves): Marks Brothers Stock co. 12-18 pleased good houses. Plays: Merely Elizabeth, Down Where the Cotton Blossoms Grow, Tatters, the Pride of the Mountains. James Fox 23. The Rivals 24, 25.—ITEM: The Regina Amateur Operatic Society held its first practice 15 in preparation for the production of The Torsador, which they will put on at an early date.

OTTAWA, ONT.—RUSSELL (P. Gorman): Grace George in Just to Get Married 10, 11 pleased very large audience. The Rejuvenation of Aunt Mary and A Night Out 12-18. Madame X 27, 28.—DOMINION (Gus E. Greening): Little Billy and a very good bill are drawing crowded houses 12-18.

WINNIPEG, MAN.—WALKER: Nordics 13 pleased capacity. Three Twins 14-17: good business.—WINNIPEG: Permanent stock in Shore Acres 12-18: utmost satisfaction; good houses. Haffes 20-25.—GRAND: Kubelik 17: big business.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (H. Rotky): The Town Marshal 20 (O. E. Wals): excellent co.; pleased fair house; the piece is well constructed and full of strong situations. Guy Brothers' Minstrels 24.

BARRE, ONT.—GRAND: White Squaw 12: good co.; light business. Sanford Dodge in The Right of Way 23, 24: light business; counter attraction.—ITEM: John Wilson, of Dunville, has leased the Grand.

BRANTFORD, ONT.—GRAND (F. C. Johnson): Girl from Rector's 11: good business. Sanford Dodge in The Right of Way 18. Town Marshal Dec. 2. May Hobbs 24, 25.

HALIFAX, N. S.—THEATRE (J. T. O'Connell): Grace George in Just to Get Married 12-18: fair business. Paul Gilmore in The Bachelor 22, 23.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Girl from Rector's 9: small house. Ernie Marks co. 12-18: good business.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE PACIFIC (Stair and Havlin): Chicago, Ill. 25-Dec. 9.
ADAMS, MAUDE (Charles Frohman): Boston, Mass. Nov. 20-Dec. 2. New Bedford 4. Lowell 5. Salem 6. Lewiston, Me. 7. Portland 8. 9.
ALLEN, VIOLA (Lieber and Co.): New York city Nov. 21—Indefinite.
AGLIN, MARGARET (Lieber and Co.): Pittsburgh, Pa. Nov. 27-Dec. 2.
ARLIS, GEORGE (Lieber and Co.): New York city Sept. 18—Indefinite.
AT SUNRISE (Co. A): Darrell H. Loyal: Blooming Prairie, Minn. 29. Agatla 30. Spring Valley Dec. 1. St. Charles 2. Winona 3. Galveston, Wis. 4. Waukegan 5. Elroy 6.
AT SUNRISE (Co. B): Darrell H. Loyal: Ransom, Ia. 29. Sioux Falls, S. Dak. 30. Cherokee, Ia. Dec. 1. George 2. Hudson 4. Akron 5. Chatsworth 6.
AT THE MERCY OF TIBERIUS (Glaser and Stahl): Savannah, Ga. 27-Dec. 2. Atlanta 4-5.
AT THE OLD CROSS ROADS (Other O. Aiken): Kansas City, Mo. Nov. 27-Dec. 2.
BABY MINE (No. 1): Wm. A. Brady, Ltd.: Indianapolis, Ind. Nov. 27-Dec. 2.
BABY MINE (No. 2): Wm. A. Brady, Ltd.: Rochester, Ill. 29. Danville 30. Urbana Dec. 1. Bloomington 2. La Salle 3. Streator 4. Joliet 5. Aurora 6. Waukegan 7. Racine, Wis. 8. Rockford, Ill. 9.
BABY MINE (No. 3): Wm. A. Brady, Ltd.: Omaha, Neb. 29-Dec. 2. Leavenworth, Kan. 3. Atchison 4. Salina 5. Junction City 6. Manhattan 7. Topeka 8. Hichinson 9.
BABY MINE (No. 4): Wm. A. Brady, Ltd.: Warren, Pa. 29. Erie 30. Dunkirk 1. Meadville 2. Bradford, Pa. 2. Titusville 4. Meadville 5. Oil City 6. Franklin 7. Greenville 8. Sharon 9.
BACHELOR'S HONEYMOON (Glaser and Brad): St. Louis, Mo. 27-Dec. 2. Atlanta 4-5.
BARRIERS BURNED AWAY (Glaser and Brad): Vandalla, Ill. 29. Alton 30.
BARRYMORE, ETHEL (Charles Frohman): Washington, D. C. Nov. 27-Dec. 2. New York city 4—Indefinite.
BATES, BLANCHE (David Belasco): Philadelphia, Pa. Nov. 20-Dec. 2.
BEAUTY AND THE BANKER (Halton Powell): Birmingham, Ala. Nov. 27-Dec. 2. Chattanooga, Tenn. 4-9.
BRN-HUR (Klaw and Erlanger): Boston, Mass. Nov. 2—Indefinite.
BLIND, HOLBROOK (Wm. A. Brady): St. Louis, Mo. Nov. 28-Dec. 2. Paducah, Ky. 4. Cairo, Ill. 5. Memphis, Tenn. 6. Y. Little Rock, Ark. 8. Texarkana 9. Shreveport, La. 10.
BLUE BIRD (Lieber and Co.): Boston, Mass. Oct. 27-Dec. 2.
BLUE MOON (H. J. Carpenter): Sharon, Pa. 29. Greensburg 30. Uniontown Dec. 1. Conneville 2.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—Indefinite.
BOY DETECTIVE: St. Louis, Mo. Nov. 26-Dec. 2.

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SILVER THREADS (Richard J. Jones): Williamsport, Pa., 29. Pottsville 30. Harrisburg 31. Baltimore, Md., 1.
SIMONS, MEX. (Lisler and Co.): New York city Nov. 27-Dec. 2.
SIS PERKINS (O. Jay Smith's): Washington, La., 30. Alexandria 30.
SOTHERN, E. H., and JULIA MARLOWE (Meera, Shubert): New York city Nov. 6-Dec. 2.
STAHL ROSE (Henry B. Harris): New York city Aug. 31— indefinite.
STAR, FRANCES (David Belasco): St. Louis, Mo., Nov. 30-Dec. 2. Chicago, Ill., 4-Jan. 30.
STAMPED, THE (A. G. Delamater): Memphis, Tenn., Nov. 26-Dec. 2. Savannah, Ga., 4-9.
TEMPER and SUNSHINE (G. L. Crawford): New York, Nov. 29. Republic, Kan., 30. Scandia Dec. 1, 2.
TERS OF THE STORM COUNTRY (Schiller Amusement Co.): Chicago, Ill., Nov. 27-Dec. 2.
THAIS (Joseph M. Gates): St. Paul, Minn., Nov. 26-Dec. 2. Omaha, Neb., 3-9.
THELMA (Fred A. Green): Paintersville, Ky., 29. Ironton, O., 30. Huffman, Ky., Dec. 2. Gray, 2. Mouth of 4. Lexington 5. Harrodsburg 6. Stanford 7. Livingston 8. Hazlepatch 9.
THIN, THE (Eastern: George A. Sullivan): Laurensburg, N. C. 29. Wilmington 30. Monroe Dec. 1. Charlotte 2. Chester, S. C. 4. Lancaster 5. Rockhill 6. Central 7. Spartanburg 8.
THIRD DEGREE (United Play Co.): Grand Rapids, Mich., 29-30. Toledo, O., 30. Dec. 2. Hamilton 3. Dayton 4-5. Wheeling W. Va., 7-9.
THIRD DEGREE (Southern: United Play Co.): Newport, Ark., 29. Jonesboro 30. Helena Dec. 1. Clarksville, Miss., 2. Yagoo 4. Lexington 5. Jackson 6. Port Gibson 7. Brookhaven 8. Kentwood 9.
THIRD DEGREE (Western: United Play Co.): Marysville, Cal., 29. San Jose 30. Fresno Dec. 1. Bakersfield 2. Los Angeles 3-9. Santa Ana 10.

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TOWN MARSHAL (O. E. Wee): Niagara Falls, N. Y., 30, Morristown, N. J., Dec. 1, Plain-
field 2, Philadelphia, Pa., 4-9.
TRAIL OF THE LONESOME PINE (Klaw and
Eranger): Philadelphia, Pa., Nov. 8-Dec. 2.
TRAVELING SALESMAN (Henry B. Harris):
Toledo, O., 27-30, Grand Rapids, Mich., 30-
Dec. 2, South Bend, Ind., 4-6, Dowagiac,
Mich., 7, Goshen, Ind., 8, Valparaiso 9.
TRAVELING SALESMAN (Eastern): A. S.
Stern: Alpena, Mich., 29, Bay City 30, Pont-
iac Dec. 1, Flint 2, Saginaw 3, Mt. Pleasant
4, Alma 5, Owosso 6, Ponton 7, Charlotte 8,
St. Johns 9, Battle Creek 10.
TRAVELING SALESMAN (Western): A. S.
Stern: Silver City, N. Mex., 29, El Paso,
Tex., 30, Dec. 1, Albuquerque, N. Mex., 2,
Santa Fe 4, Las Vegas 5, Trinidad, Colo., 6,
Rocky Ford 7, Canon City 8, Salida 9, Lead-
ville 10.
UNCLE TOM'S CABIN (William Kibbler):
Ottumwa, Ia., 29, Marshalltown 30, Des
Moines Dec. 1, 2, Council Bluffs 3, York,
Neb., 4, Hastings 5, Lincoln 6, Beatrice 7,
Mankato, Kan., 8, Topeka 9.
VIRGINIA (J. H. Palmer): Butte, Mont.,
30, Anaconda Dec. 1, Great Falls 2, Helena
3, Missoula 4, Hamilton 5, Wallace, Ida., 7,
Spokane, Wash., 8-10.
WARE HELEN (Henry B. Harris): New York
city Nov. 1-Indefinite.
WARFIELD, DAVID (David Belasco): New
York city Oct. 1-Indefinite.
WARNER, H. B. (Lieber and Co.): Seattle,
Wash., Nov. 26-Dec. 2.
'WAY DOWN EAST (Wm. A. Brady): Chicago,
Ill., Nov. 30-Dec. 2.
WHEN KNIGHTHOOD WAS IN FLOWER (W.
K. Spence): La Grange, Ga., 29, Baker City
30, Weiser, Ida., Dec. 2, Nampa 3, Boise 4, 5,
Brigham U., 6, Salt Lake City 7, Provo 8,
Springville 9.
WHITE SQUAW (J. F. Sullivan): Saginaw,
Mich., 29, Flint 30, Memphis, Tenn., 3-5.
WILSON, AL. H. (Sidney B. Hill): New Or-
leans, La., Nov. 29-Dec. 2, Mobile, Ala., 3,
Birmingham 5, Atlanta, Ga., 6, Chattanooga,
Tenn., 7, Knoxville 8, Bristol 9, Pulaski, Va.,
11.
WILSON, FRANCIS (Charles Frohman): Read-
ing, Pa., 29, Atlantic City, N. J., 30-Dec. 2,
Jersey City 3, (David Belasco): New York
city Sept. 19-Indefinite.

STOCK COMPANIES.
ACADEMY OF MUSIC (William Fox): New
York city Aug. 29-Indefinite.
ADOLPHUS (Dick Cummings): Los Angeles,
Cal., Nov. 27-Indefinite.
ALCABAR (Belasco and Mavor): San Francisco,
Cal., Aug. 29-Indefinite.
**ARLEN, CAROL (Houston, Tex., Sept. 24-Inde-
finite.**
AVENUE (Wilmington, Del.-Indefinite.
BELASCO AND STONE (Belasco and Stone):
Los Angeles, Cal.-Indefinite.
BENNETT, J. MOY (Cobalt, Can.-Indefinite.
BLOND (Lawrence, N. Y., Aug. 14-Indefinite.
BLOND (Port Huron, Mich., Oct. 29-Indefinite.
BLOND (Geo. A. Haley): Woonsocket, R. I.,
Indefinite.
BIRCH, CHESTER (M. Hartman): Grand
Rapids, Mich., Sept. 2-Indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oak-
land, Cal.-Indefinite.
**BLANNEY-FOONER (Philadelphia, Pa., Sept. 1-
Indefinite.**
BOSTON PLAYERS (James A. Bonnell): Balti-
more, Md., Sept. 11-Indefinite.
**BOYER PLAYERS (Waterloo, Ia., Nov. 8-Inde-
finite.**
BROADWAY (Bartley McCullom): Lawrence,
Mass., Nov. 1-Indefinite.
BURBANK (Oliver Morocco): Los Angeles, Cal.
Indefinite.
**CLEVELAND PLAYERS (Cleveland, O., Aug. 21-
Indefinite.**
COLE, LAWIS J. (Cole and Pail): Stamford,
Conn., Aug. 28-Indefinite.
COLLEGE (Chicago, Ill., Sept. 4-Indefinite.
ORRIG (John Orrig): Boston, Mass., Sept. 1-
Indefinite.
ORRISONT (H. W. Smith Amusement Co.):
Haverhill, Mass., Aug. 11-Indefinite.
ORRISONT (Percy Williams): Brooklyn, N. Y.,
Sept. 2-Indefinite.
**CURTIS COMEDY (Franklin, La., Sept. 15-
Indefinite.**
DAVIS (Harry Davis): Pittsburgh, Pa., Aug.
28-Indefinite.
EMPIRE (Hollywood, Mass., Sept. 4-Indefinite.
FAMILY (New York city Sept. 4-Indefinite.
FORBES, GUR A. (Jacob Wilk): Duluth, Minn.,
Oct. 1-Indefinite.
FORBES, GUR A. (George Fish): Trenton, N. J.,
Oct. 18-Indefinite.
GAGNON-POLLOCK (Bert O. Gannon): New
Orleans, La.-Indefinite.
GARRICK (Rogers and Ritter): Salt Lake City,
Ut., Sept. 18-Indefinite.
GERMAN (Hans Leibel): St. Louis, Mo., Oct.
1-Indefinite.
GERMAN (O. E. Schmid): Cincinnati, O., Oct.
1-Indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa.,
Oct. 2-Indefinite.
GLENROY (B. F. Forbes): Detroit, Mich.-Inde-
finite.
GOTHAM (Percy Williams): Brooklyn, N. Y.,
Sept. 2-Indefinite.
GREW (Wm. Grew): Kansas City, Mo., Oct.
15-Indefinite.

(Continued on page 33.)

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MOTION PICTURES

"SPECTATOR'S" COMMENTS



HOW many thousands or tens of thousands of people in New York would like to see motion pictures put on in the style they are handled in other cities is a problem that remains to be answered because nobody among the several hundred motion picture managers in this great town has ever made the trial. That New York people would be any less appreciative of artistic exhibition of pictures than are the millions in other parts of the country is scarcely to be thought of. Nor is the fact that the big exhibitors in New York



SCENE FROM "A HEAD FOR BUSINESS"
A coming Lubin picture play

have found cheap vaudeville profitable any proof to the contrary. They have made money by giving the cheap vaudeville the right of way because in New York's millions there are multitudes who like that sort of thing. But this fact offers no reason for saying that there are not also other multitudes who prefer the pictures to the vaudeville, and would make their choice felt if given the chance. Indeed, they are even now giving evidence of this very thing by their patronage of the several hundred small houses where nothing but pictures are shown. What would they not do if some manager with gumption were to supply them with a model house or a string of houses where they could see the best films exhibited with careful effects and music in the complete manner already introduced in other cities? The Spectator is betraying no secret when he advises exhibiting capital everywhere, here and elsewhere, that there are several fortunes open to the man who step first into this field in New York, and this applies as well to houses showing independent films as to the licensed variety, for the reason that independent production has progressed to the stage where it is furnishing abundant examples of artistic pictures of real merit.

There is also another type of picture theatres which would find ample patronage in New York. They are theatres where all new productions could be seen on stated and advertised days—one class to show all licensed films as soon as issued and another to show all independent films. Few people realize how great the demand is in New York to see motion pictures early and at definite times. This Mirror is in constant receipt of inquiries, both by mail and telephone, as to where and when certain pictures may be found on exhibition. Exchanges can testify to the same demand. Many of these people who are eager to see new film subjects as soon as issued are personally interested, either through working in the pictures or for the producing companies, or through friendship for such people. This class alone is considerable in New York. But the great bulk of the demand described comes from "picture fans," pure and simple. They are the thousands who have grown fascinated by the lure of motion picture drama; they know the different players by reputation and they would flock to a house that gave them all the latest films at definite, stated times so that they could be sure of seeing what they want when they want it.

It is true that the Keith and the Proctor houses show

between them all the new releases of the licensed companies, but, unfortunately, there appears to be no fixed programme so that one can tell at which of these houses certain films can be found on certain days. There is also the favor that is shown to vaudeville in all these theatres. One must sit sometimes through a three-hour show to catch a single picture, and there is no way of surely avoiding this by advance information. It is all a matter of luck and patience. While the pictures are the latest they are not featured; they are treated as side issues.

Nevertheless it would be an injustice to these houses—the Proctor houses in particular—to fail to acknowledge the fact that they are the best in New York at which to see new licensed releases. One is sure, at any rate, of seeing at these theatres no old or worn out films except on rare occasions. For this much, therefore, let us be thankful. Let us also be thankful that the vaudeville in the Proctor houses, for instance, is of a better quality than is usually found in picture-vaudeville theatres. Much of it is distinctly refined in tone.

The independent situation is less satisfying as to new films and definite opportunity for seeing them. Indeed, it is now so difficult to find new independent releases with any regularity that the film reviewers of the different papers have been obliged to see the independent product at the Sales Company exhibition room, where the films are run off for the Board of Censorship. That this is the wrong time and place to review motion pictures has been pointed out in this paper many times. No film should be submitted to press review until it is ready for public exhibition, for the reason that it is subject to change or correction at any moment up to that time, and such changes are frequently made, not only for the Censorship Board, but also as a result of detection of errors by the makers. So the reviewers who see copies in advance is always liable to criticize things that may be corrected before final release.

The troubles of the reviewers, however, are private and limited. It is to the greater concern of the public that these comments have been directed. Who will be the New York managers to seize the opportunities pointed out above and give us picture theatres of the first class? And if New York managers are too slow, who will be the bold adventurers to come out of the West and show us how? There are several comfortable fortunes here in New York waiting for somebody to step in and pick them up.

It is the opinion of The Spectator that the recent decision of the United States Supreme Court against the Kalem Company and in favor of Harper Brothers, Klaw and Erlanger and the Lew Wallace estate in the Ben Hur case will be of immense benefit to the motion picture interests in the long run. By establishing the fact that motion picture dramas are in reality dramatic compositions (hence the infringement of the dramatic rights of the novel) motion picture drama is at once placed on a higher and more recognized plane. The view of the law laid down by the Supreme Court is the one held by this paper ever since the case first came to issue, but it is nevertheless conceded that the picture companies were right in contesting the matter to the court of last resort, so that an authoritative ruling could be laid down. It is difficult to see what excuse the copyright authorities can now have to admitting motion picture scenarios to copyright privileges.

So far as any hardship that may result to motion picture producers by reason of the decision, there will be none to speak of. Producers have long anticipated the decision, even though contesting it. Plays and novels produced in pictures by direct contract with the owners of the copyrights are already numerous, and on the other hand great care has been exercised by producers generally to avoid possible infringements, although, as already stated, unscrupulous authors sometimes succeed in getting a pirated story accepted and produced. Possibly piratical authors will now be less eager to submit stolen stories, since they may be held personally accountable, and that will be a good thing in itself. But the main point for congratulation is the probable impetus that will be given to a higher grade of original invention in picture stories.

Several instances have come to the attention of The Spectator recently of film dramas which have shown a conspicuous lack of sound judgment in the framing. The authors or directors, or whoever may have been responsible, failed to recognize the necessity of making their plots appear sufficiently plausible. It is but a step from the sublime to the ridiculous and producers of picture films should always bear this in mind. The fascination

of the motion picture depends on its illusion of reality more strongly than does the stage drama or printed fiction, as has been pointed out many times in these columns, and the illusion of reality depends on the apparent truthfulness of the incidents related as much as it does on the way in which it is presented. What is the use of going to the limit of care and expense in making the scenes appear absolutely real and the players entirely natural only to tell a story that disproves itself on its very face? One of the most careful producing companies recently presented a picture story in which it became necessary to the plot that the work of a thousand men employed in constructing an immense dam should be stopped. There was the dam and the thousand men to give emphasis to the truth of the story, but when it came to making them cease work the author or director resorted to the wholly ridiculous expedient of having them stand around watching four men play a game of cards. Another case: A trackwalker is held up by train wreckers. He is bound and gagged, but he frees himself by burning through the half-inch ropes with a lighted cigarette stub. The utter futility of such an expedient is apparent to any cigarette smoker. But this was not enough. The same track walker wanted to flag the train and he did it by cutting a gash in his arm, wetting a rag in the blood and then waving the gory rag at the train. Still another instance: A young inventor gives a promissory note to a machine shop for building a motor boat engine. The note falls due on the day the motor boat is to run in a race, which if won will net the inventor plenty of money. Instead of telling the man with the note to wait till after the race, or even ignoring him altogether, because nothing could have been done on the spot with a promissory note, this inventor, as if facing a desperate crisis, writes out a check for the amount of the note, knowing that he has no money in the bank. It might be argued that the act, though foolish, was possible. Granted, but it is not the possible alone that counts in plausibility; it is the probable.

Merely because a thing is possible does not make it good material for use in a picture story in which a sam-



SCENE FROM A REMARKABLE "IMP"
DRAMATIC PICTURE

From the Bottom of the Sea," reviewed elsewhere, showing interior of a submarine

blance of reality is being attempted. What difference does it make if an incident might have been possible if 99 per cent. of the spectators would not know it was possible? Not so very long ago THE MIRROR criticised a film because a poor little waif from the slums was called Mildred or Marion or some such name. It happened that the story was based on fact and that the original little girl was really called by the aristocratic name that had been used in the picture. But that didn't change the force of the criticism in the least. The name of the little girl was too unusual for her condition in life to appear plausible. And so it is in many other cases where



Copyright, 1911. Pathe Freres.

GWENDOLEN PATES

A charming little actress with Pathe Freres' American Company

film makers may consider themselves unjustly treated in criticisms or where they think they have put one over on the critic. They present some action or incident that is an extreme exception and then when criticised for it retort that the thing had somewhere actually happened, or might have happened under some unusual series of circumstances. They should remember that it is not enough in motion picture drama that the things presented may have been true or possible; they must be handled in a way that the average spectator will accept them as probable.

THE SPECTATOR.

THE WESTERN WAY.

A friend in Kansas City, A. B. Campbell, who reads THE MIRROR each week and is "highly pleased with it," sends a programme that is issued weekly for the Tenth Street Theatre in that city. The new films for each day are announced, together with bulletin descriptions, and the musical programme. The pamphlet is handsomely and expensively printed, consisting of twenty-eight pages. The best proof that it is a popular proposition is the liberal advertisement patronage enjoyed by the publication. Judging from the character and number of the advertisements the patrons of this theatre must be a decidedly desirable class. A taxicab company and two automobile establishments are among the advertisers. Imagine a picture theatre programme in New York that could command automobile advertising. Will New York ever wake up, or will some bright fellow have to come here from the West to show New Yorkers the way?

Another programme almost as large and very similar in style comes from the new Box Theatre, Boise, Idaho, indicating again how far ahead of the East the Western picture managers have progressed.

A REMARKABLE TEMPERANCE FILM.

A Mirror representative had the opportunity last week of seeing an advance copy of In the Grip of Alco-

hol, a two-reel dramatic film of remarkable strength soon to be issued by Pathe Freres. The picture is from the Paris studio. The story teaches a temperance lesson with more vivid and convincing power than was ever before put into motion picture form, not excepting the same company's earlier two-reel subject, Drink. It may be confidently predicted that In the Grip of Alcohol will create a profound impression, outside as well as inside the motion picture public.

NEW POWERS STUDIO.

The new "duplex studio" of the Powers Motion Picture Company was formally started in operation the night of Nov. 22 by the lights being turned on and the company officers, staff and guests celebrating with a banquet and dance. Mr. Powers happily terms the new studio the first "real" one he ever had. Among those present were the following members of the Powers stock companies: Frital Brunette, Petite Muriel, David Wall, William A. Williams, Lurine Lyons, Edward P. Sullivan, Jeane Barry, Herbert Barry, Lila Chesler, Laura Lyman, and Charles Manley.

CHICAGO ENTERPRISE.

According to the Chicago Post there is a moving picture theatre on South State Street with this alluring sign:

ADMISSION 9 CENTS
and
A POTATO PANCAKE
with
EVERY RESERVED SEAT

STUDIO GOSSIP.

Darwin Karr has been engaged by the Solax Company. The name of the new company in whose films Marion Leonard will star is the Gem. The studio is in the same building with the Rex Company, Eleventh Avenue and Forty-third Street, and the latter company will do the developing and printing. Edward O'Connor has recently become a member of the Edison Stock company players on a permanent contract.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

The following letter from M. J. D. Schroeder, of Brooklyn, is commended to the attention of New York picture theatre managers:

I am thoroughly disgusted with the way the New York theatres treat the pictures. I think some one ought to take up this matter. A club of twenty-two members in the old Ninth Ward have all been faithful followers of the pictures for the past three years. One of our number gets us the advance news of the pictures, and we pick out those we wish to see. We run great chances of seeing them, though. Some of our treatment follows: We have tried to see the pictures on their first release at the Keith and the Proctor houses. One Sunday night we wanted to see a Vitagraph. It was advertised with three other pictures outside the house. We went in at 7.15 p.m., we were there until 10 p.m. In that time we had seen one act repeated, and an old Pathe French reel, not advertised at all. Well, commencing the third time, there was not another picture. We have gone evenings and sat from 8 until 10 and then we would not see the picture we wanted to, although it was advertised outside. I do hope for the good of the pictures that some one will give these houses a write-up personally.

Similar appeals for an opportunity to see the pictures that people particularly want to see are frequently received by THE MIRROR, showing a widespread demand that would pay any live manager to cater to.

"W. E. D.," of Brooklyn, thinks that Mary Fuller "is the most clever and natural actress on the screen to-day."



JANE FEARNLEY

A leading lady with the Reliance Stock Company

and Grace Lewis is "the daintiest, sweetest and most charming of all ingenues."

"E. W. B.," of Bridgeport, Conn., a loyal Mirrorite is worried because a friend of his prefers another paper to THE MIRROR. It seems THE MIRROR doesn't reach this friend early enough in the week; he can't wait. "E. W. B." should console with his friend over his lack of taste. Good things are surely worth waiting for.

"Thank You," Philadelphia, Pa.: The theatrical manager in How Millie Became an Actress (Vita) was E. R. Phillips, who also played the leads in Courage of Sorts, The Latent Spark and The Sacrifice.

Miss E. Gabriel, San Francisco: Stephanie Longfellow appeared in a great many films. Yes, Alice Joyce is very pretty, but for the love of Mike, don't ask THE SPECTATOR to say who is the prettiest actress in the films. What do you want to do, get poor "Spec" assassinated? Your answer to the Marion Leonard question was printed last week.

Lillian Snow, Hattiesburg, Miss.: The leading lady in The Straight Road (Reliance) was Jane Fearnley. Mary and Lottie Pickford are sisters. William Shay is the young ensign in From the Bottom of the Sea, Ethel Grandin the sweetheart, and Mr. Le Saint the lieutenant. By the way, where did you see that film? It wasn't issued till a week after your inquiry is dated.

"C. C. R.," New York: Yes, it is the same Grace Lewis who is now with the Imp. and she is, as you say, a very charming little actress.

Hettie Gray Baker writes pertinently from Hartford, Conn., as follows:

That sturdy old error, "Witchcraft punished by burning," comes nobly to the front again, this time under the patronage of Pathe Freres, in their recent release, A New England Courtship. As I stated in my published letter to you, apropos of the Edison "House of Seven Gables," the Puritans have many things to answer for, but ex-



SCENE FROM THE KALEM 3-REEL PRODUCTION, "ARRAH-NA-POGUE," ACTED IN IRELAND

tion in that manner is not one of them. In fact, no free-
lance was ever known for anything in New England,
either in Colonial times or since. This has all been
printed in many, many places, and was stated definitely
in your department of *The Mirror* several months ago,
not only in my letter, but in other correspondence you
published. It does not seem possible that it did not meet
the eyes of some of the *Pathé* staff. However, the com-
pany releases the film in question and the old libel is
given another lease of life. Such inaccuracy might be ex-
pected of a company caring only for the cheap and sen-
sational, but it is unworthy of one with the reputation
and influence of *Pathé Frères*.

Leland S. Wilson writes that he saw his first picture
shows three years ago in Denver. He didn't like the pic-
tures then, but he had to kill time, so he kept on going.
Now he is a confirmed "fan," going as often to the pic-
ture theatre as to the regular theatre. His experience
is similar to that of millions of others. Curiosity lured
them in, and the fascination of seeing fact and fiction
told in pictures held them. If Mr. Wilson will think
back he will probably realize that the reason he didn't
like the films so much at first was because they were not
as good then as now. If they had not improved he might
never have become a fan. Mr. Wilson calls *The Mirror*
the "only theatrical paper in America," and also his
"authority on motion pictures." In closing, he says:
"In *The Battle of the Biograph Company* has achieved a
positive triumph. It is a wonderful picture in every way,
and my blood thrills even now at its memory."

Bostonite: Charles Ogle was the successful candidate
in *The Reform Candidate* (Edison). Sydney Ayres played
Moore and Betty Harte played the wife in *Captain
Brand's Wife* (Kalem). Helen Gardner was the girl in
The Love of Vanity (Vita.).

Mary Black, Hattiesburg, Miss.: Cannot ascertain
where Johnny Pickford is at present.

"A. D. B." Bellingham, Wash.: You would stand a
better chance of getting prompt replies in this column if
you would not put so many questions into one letter.
Waiting to secure information about a single question may
hold up the reply to all the rest. Ethel Grandin and
William Shay were wife and husband in *The Aggressor*
(Imp.). Billy Quirk is still with *Pathé*. Earle Williams
played opposite Lillian Walker in *The Wager* (Vita.).
William Dunn won the wager. The girl in *The Mate of*
the John M. (Vita.) was Zena Keefe. Mr. Young was the
mate. Harold Shaw and Miriam Nesbitt were aunt and
uncle in *Mary's Masquerade* (Edison). The little girl in
Her Crowning Glory (Vita.) was Helen Costello. Helen
Gardner was the wife in *Ups and Downs* (Vita.).

"B. C. S." Le Grande, Ore.: Gaumont films are made
in France and the names of the players are not available.
Carlyle Blackwell played the artist and Alice Joyce was

SCENE IN "THE MYSTERY OF THE MAINE" FILM

Showing operators using hydrostatics torch, 7000 degrees of heat
at point of instrument cuts through steel plating

the leading lady in *The Wasp* (Kalem). Helen Case
played Helen in *The Thumb Print* (Vita.), and Earl Wil-
liams played Jack. Mary Maurice played the mother in
The Quaker Mother (Vita.). Betty Harte was the lead-
ing lady in *The Herders* (Seig). Curtis Cooksey and
Lottie Briscoe were the leads in *The Sophomore's Ro-
mance* (Kananay). E. R. Phillips played McFadden in
Teaching McFadden to Wait (Vita.). The tramp in
Money to Burn (Edison) was William West. J. P. Mc-
Gowan was Seth in *Seth's Temptation* (Kalem). The
leading man in *The Baggage Coach Ahead* (Edison) was
Guy Coombs. The rest of this reader's questions are not
answered, because the information is not at hand, and
The Spectator ran out of lead pencils.

"N. L. H." writes very entertainingly from West Pitt-
ston, Pa., in praise of favorite players. Speaking of Bio-
graph, she says: "The pretty yellow haired girl and the
slim young chap who were leads in *The Long Road*, *The
Blind Princess* and *The Post*, and *The Last Drop of
Water* are my favorites." "N. L. H." mentions other
favorites in different companies also, but as they are
names already well recognized, they are omitted to save
space.

"M. C. A." of New York, writes to correct a statement
made recently in *The Mirror*, that Mabel Trunnelle and
Herbert Prior played the leads in *The Quarrel* on the
CHIEF. "M. C. A." thinks the lead should be credited to

B. B. Neill, as Mr. Prior was the heavy. "M. C. A." con-
cludes: "What a pity it is that the casts in the pictures
cannot be given, so that the praise and blame could be
justly bestowed." The casts of Edison, Seig, Vitagraph,
Reliance, and some other films are now published regu-
larly in their bulletins, while *Pathé*, *Melies* and *Kalem*
sometimes announce the players on the films. It is *The
Spectator's* opinion that the players are getting publicity
quite as rapidly as they can reasonably expect.

"Big Hearted Jim," a traveling man who writes from
Chicago, appears partial to "kid" pictures—that is, pic-
tures with clever child players. He thinks the Edison
children are the best.

NEW THEATRES.

One of the finest and most up-to-date picture theatres
in the South is the *Arcadia Theatre*, owned and operated
by the *Savannah Picture Plays Company*, of Savannah.
It shows the latest pictures. The seating capacity of
this house is 750, and the cost of construction is esti-
mated at \$40,000. It opened on Oct. 2, and has been
enjoying capacity shows since that date. A six-piece
orchestra is employed, and the admission is 10 cents.

Benjamin S. Moss, owner of several picture theatres in
New York, has bought property, 133 x 171 feet, at St.
Nicholas Avenue and 164th Street, New York, and will
erect an office and theatre building. The house will seat
1,800.

The *William Fox* interests have purchased a large plot
at Broadway and 101st Street, and will erect a theatre
and business block, the theatre to seat 2,800.

The *Thompson-Tyler Company* in Rochester, N. Y., will
erect a large fireproof motion picture theatre on Plymouth
Avenue, near West.

The *Canadian Amusement Company* will erect a new
picture theatre, to cost \$100,000, at the corner of St.
Catherine and Mansfield Streets, Montreal.

KINEMACOLOR'S NEW PROGRAMME.

In addition to affording those who have not already
seen the Coronation Festivities of George V. an opportu-
nity to do so, the change in this week's programme at
the *Kinemacolor Theatre* brings forth a large, varied
and interesting set of subjects. Perhaps the most won-
derful and altogether remarkable is *Sunset on the Nile*.
It is a marvelously beautiful series of pictures of vivid,
natural color and light. Other scenes are *Views of Lake
Garda, Italy*; *Carnival in Seville*; *Harvesting in Eng-
land*; *From Blossom to Bloom*, a novel creation of open-
ing flowers, and *Views at Khartoum, Egypt*, which in-
clude scenes along the Nile. The possibilities of this
process in taking a dramatic subject are fully realized
by a little study of child life entitled *Following Mother's
Footsteps*. The intermission before the coronation views
is taken up by a short organ recital and a musical num-
ber by the *Southwark Glee Singers*. The dignity and
manner in which these pictures are presented is admi-
rable.

Reviews of Licensed Films

The Ghost's Warning (Edison, Nov. 17).—This is quite a strong story and is for the
most part handled with an artistic skill that
does much to bring out the mystical and poet-
ical thought that runs through it, although in
one or two scenes conclusions were arrived at
too rapidly. Ages ago, we are to suppose, a cer-
tain nobleman loved and was loved by a lady, although
she loved and was loved by another of lower de-
gree. One night she met the former lover at a
banquet and the nobleman came on them unawares.
There was a fight with knives and the lover fell
to his death over a cliff, followed by the wife
who committed suicide. The scene now changes to
the present day. A descendant of the noble-
man courts a young girl who is loved by a poor
artist. Her father takes her abroad to escape
the artist and they eventually visit the noble-
man's estate. Here he tells them the legend and
that night the ghost of the wife of long ago ap-
pears before the young girl and tells her that
there can be no happiness without love. At that
moment the artist appears and she falls into his
arms. *Marc McDermott* is the nobleman, *Mary
Fulmer* the modern girl, *Miss Neelands* the
ghost and *Darwin Karr* the artist. *Ashley
Miller* was director.

Pathé's Weekly, No. 47 (Pathé, Nov. 20).—This picture presents the embarkment of the
troops from Genoa, Italy, to Tripoli. The Gov-
ernment Bureau of Mines show their ability at
reconstruction before President Taft and Governor
Tamm of Pennsylvania at the National Mine
Safety Demonstration at Pittsburgh, Pa. Bracco,
the noted French cyclist, wins a professional
race at Paris, France. At Berlin, Germany,
the 6th regiment of the Grenadier Guards of
Queen Augusta celebrate the 100th anniversary
of this Queen's birth. There is an automobile
race on the Santa Monica Motorodrome at Los
Angeles, Cal. Jack Johnson and Bombardier
Wells arrive at London, England. At Pittsburgh,
Pa., President Taft speaks at the christening of
the New Orleans. The cavalry disperses a mob
in a demonstration at Milan, Italy. The latest
style of Paris gowns are shown in colors.

The Miser's Heart (Biograph, Nov. 20).—
This is very much of a melodrama, and had it
not been remarkably well acted along most con-
sistent and natural lines, with an especially
clear and vivid scenario construction of natural
movement and action, it might have appeared
rather maudlin and impossible. Though one
must necessarily admire such points, it is not
the kind of film that lifts picture art to the
higher and better plane of thought. The miser
on the top floor of the tenement has a friend
in the little girl on the floor below. Two thugs,
by some process unexplained, are aware of his
wealth and descend from the roof to his room.
Here the little girl has concealed herself. When
the thugs see her they tie her to a rope and
threaten to drop her out of the window if the
miser does not tell the combination of his safe.
They burn a candle through the rope and when
the rope is held together by only a few threads,
the miser gives in. A tramp sleeping on the
roof below has seen the process and goes to
warn the police, who arrive just in time to pre-
vent the thugs from getting away. The film is full
of characteristic touches that make it notable.

Dan, the Lighthouse Keeper (Kalem, Nov. 20).—Alice Dan's sweetheart, saves a
miser from drowning and thereby makes friends
with him. Accordingly when it is learned that
Alice's father will not permit Dan to marry her
until he stops drinking and can show one thou-
sand dollars, one imagines something is going

to happen to the miser's gold. The miser is sick
and about to die, when he tells the physician
that his money is to go to the girl that has be-
friended him. Peta, Dan's friend, sees the ex-
hibition of the gold and meeting Dan in a drunk-
en state, after he has lost his position as light-
house keeper, persuades him to help him rob
the miser. They are followed by Alice. Dan is
prevented from the actual robbery by the physi-
cian, who does not tell Dan's real motive to
the girl. She gives Dan the thousand dollars
inherited from the miser. The picture is well
acted and the background actual. Perhaps
greater unity and therefore sustained interest and
vitality would have been obtained for the story
had the fact that Dan was the lighthouse keeper
and was discharged for incompetency been
more emphasized in the development of the
story. Dan is hardly a commendable motion pic-
ture hero. It would take a separate film to con-
vince one of his reform.

Too Much Turkey (Kananay, Nov. 21).—
The lack of this farce would seem to be suf-
ficient reasonableness; it fails to convince that
it is sufficiently reasonable either in its en-
tirety or down to the smaller actions of scenar-
io or acting. It is forced burlesque. It is
amusing, however. When his sweetheart learns
from a fortune teller that she is to marry a
Turkish Pasha, she gives him back his ring.
With the aid of his friends disguised as mem-
bers of his harem and a negro servant, he calls
upon the girl. When as the Pasha he makes
love to her, she holds up the crowd—puts the
Pasha in a closet and his harem in a bed-room
where they proceed to enjoy themselves. Then
her Italian music teacher arrives, but the Pasha
has taken on his disguise and made a dummy of
the costume. Thus he shows his bravery by put-
ting the dummy out. A party of Italian
musicians are called in, who when they learn
from the paper that there is war with Turkey,
put out the Turkish harem.

The Sealed Confession (Gaumont, Nov. 21).—Perhaps it is inability to get the proper
point of view, but this picture appears a little
off bias and the men characters involved as
foolish a lot of cash as ever tied this planet.
yet there is no denying it that the earth is in-
habited by strange and diverse people. How-
ever, much was no doubt due to the way it was
played, the men appearing more elegant than
human, which of course again is possible to
a certain phase of society—so these you are.
He wanted to marry a wealthy wife, so he stole
a friend's pocketbook. This friend and two
others made him sign a confession, but agreed
never to relate the incident. No doubt it was
an unusual situation, but their motive should
have been made clear. The young man of the
confession then goes home and finds he has in-
herited two million dollars. He is then accepted
by the girl, but the man who possessed the
confession was also possessed with the notion
that it should be he who should marry the
girl—only in this case it was alleged to be his
conscience not wanting the girl to marry such a
villain. So he left the confession in an envelope
to be delivered to the father the next morning,
but the father opened it before and finding that

the youth who was to marry his daughter had
once tried to steal a pocketbook, he told the girl
who promptly left him for the man who had so
nobly broken her promise that she might be
spared the humiliation of marrying this millionaire
who once tried to steal.

Stone Quarry in Saxony (Gaumont, Nov. 21).—This few feet of film shows the
work around a quarry.
Life in the U. S. Army (Edison, Nov. 21).—The keen wisdom of the United States
War and Navy departments in affording every
opportunity for film companies to secure motion
photographs of Army and Navy activities is
well illustrated by this picture. By friendly co-
operation, the Government makes sure that the
bright side of the enlisted man's life is shown,
and thereby enlistments are prompted and en-
couraged. The film shows many scenes and they
are all interesting, starting with the enlistment
and the awkward squad drill and including par-
ades, reviews and many of the sports which are
permitted the men. According to this film, the
life of a soldier is one continual round of pleas-
ure.

Wistaria (Vitagraph, Nov. 21).—The heart
appeal in this story is very strong, and with the
exception of two or three instances where the
narrative hurries to its conclusions too abruptly,
it is managed with skill. The food old mother
hids her son good bye as he goes out into the
world, and cherishes her love for him while he
is a wanderer. We see none of these wanderings,
but are suddenly confronted with a scene in
which he is in stripes in a prison cell. He is
put to trimming a wistaria vine in the prison
yard and the bloomers bring back to his mind
his poor old mother and the wistaria she loved
so well. He writes to her and for the first time
we are told by his letter that he is innocent.
He sells her household goods and journeys to
the prison to comfort her. On the train her
pity moves the pity of a gentleman in a near
seat, who consoles her and learns her purpose.
He is the governor, and on investigating the case,
pardons the prisoner. Mr. Phillips played the
son with more reserve than is usual with him.
Mrs. Maurice was the mother and gave a finished
performance.

Guy Fawkes (Reliance, Nov. 22).—In deal-
ing with great events in history, it is questioned
if motion pictures should twist the facts for the
mere purpose of love interest. The Gunpowder
Plot has always remained something of a mys-
tery, many Catholics claiming that it was what
would now be termed a "plant"—that is, that
it was never really a plot, but was arranged by
the Protestants in power to discredit the Catho-
lics. On the other hand the Protestants, while
claiming that the plot to blow up the English
Parliament House was really concocted and dis-
covered, were never any too explicit with the
particulars. It was not an age of free speech.
However, Guy Fawkes and others suffered death
for the alleged attempt, and his memory is de-
tested to this day in England. But there is no
warfare for making his part in the affair a love
romance. The plot, according to history, was
exposed through one Gresham sending a note of
warning to Lord Montague to keep away from

Parliament House. In this story Guy Fawkes
is made to send the warning note and it is ad-
dressed to Lord Montague's daughter, with
whom Fawkes is represented as having been in
love. Moreover the picture represents the cap-
ture of Fawkes by the side of the powder and
with Montague's daughter in his arms, when in
fact, the arrest was made the night before. The
picture is likely to please neither party to the
controversy. It is well acted, however.

A Pinch of Snuff (Pathé American, Nov. 22).—This farce, with Billy Quirk and Gwendolyn
Patte as the two young lovers and Mr.
Pantser as the father of the girl, is full of wit
and is productive of many laughs. Billy calls
in response to a note from the girl, who tells
him to ask papa that very day. Papa is ad-
dicted to snuff and offers some to Billy, who,
feeling to refuse, takes a few pinches with dis-
astrous results to the evident enjoyment of papa.
The film at this point is well handled without
being disgusting, as it might easily have been
made. Billy is forced by his distress to leave
the house, but the next day he gets even with
papa by coming to a dinner party with two fan-
tastic, which he liberally douses with pepper.

The Mari Tribe (Pathé, Nov. 22).—Views
among this African tribe are very entertaining
and toward the end quite amusing, especially
when a Mari belle is made to smile and laugh
for the benefit of the camera.

Vitagraph Monthly (Vitagraph, Nov. 19).—The Vitagraph company have picked a
very interesting list of subjects for their
current issue of this monthly film periodical. The
subjects include, the devastation of the Austin
Flood; Admiral Schley's funeral; the trans-
porting of the world's largest girder from the
Pennsylvania R. R. wharves to the Woodmen
Building; mobilization of the United States war-
ships in New York; the Boy Scouts in games at
Columbus Park; Bird Brothers' turkey farm at
Myersdale, Pa., showing a forty-eight pound
prize turkey and other timely topics.

The Convert of San Clemente (Seig, Nov. 20).—There is an unusually strong story
in this picture, written and directed by Hobart
Bosworth. It is said to be based on a veritable
incident. Two priests of a mission church in the
early days of California are seen to de-
part from the mainland to the island of San
Clemente, to convert the savages. They are
attacked and one is shot, the other escaping by
the boat that had brought them. The wounded
priest is saved by an Indian girl, who conceals
and nurses him. He teaches her Christianity, as
best he may, and she endeavors to teach him
love. He remains true, however, to the faith,
although we are shown in one scene a vision of
torture at the stake, that he fears may be im-
posed upon him for sparing the maid's ad-
vances. Two hunters from the mainland ar-
rive in time to save him, leaving the poor
convert behind. Although there are moments
when the acting and arrangement of scenario,
display finish and skill, this is not always the
case. The vital scenes when the Indian girl
is tempting the padre fail to convince. Mr.
Bosworth played the priest. Perhaps if he had
been content to direct, and not play, he would
have attained better results. Ira Sheppard was
the maiden.

The Halfbreed's Daughter (Vitagraph, Nov. 22).—If this reviewer were called upon
to pick out the film that had most strongly im-
pressed him for its superior qualities during the
past few weeks, the choice would fall on this
unpretentious and unheralded subject. It has



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The Night Herder (Relig, Nov. 21).—There is little to this picture that is not found in a hundred—yes, a thousand other cowboy films. The night herder is put to guard a drove of horses at night. Two thieves come on him when he is asleep, would him steal his horse and drive off the drove. A Chinese cook had seen them start out, and had been tied to a tree, but he is released in the morning by the girl of the ranch, who, of course, is the sweetheart of the night herder. She summons the cowboys, and there is the usual chase, rescue of the wretched herder and capture of the thieves. The picture is produced by Frank Montgomery, who is also credited with writing it. If there can be any credit for a story so hackneyed, Thomas Sargent plays the night herder, Frank Clark and Delia Hagley the two rustlers, May Watson the cook, Frank Richardson the ranchman and Moss Parkhurst the girl.

Old Fidelity (Kessany, Nov. 23).—For a dog picture this is a very good one, but otherwise it is rather thin. In fact, the dog shows much more sense than the principal man. The latter is a paymaster of a contracting firm, and comes to the bank for the payroll. On the way back, he sits down under a tree, eats a lunch and goes away, leaving his bag of money—a fine man indeed for a paymaster! But a stray bulldog that the man had fed from his lunch, remained on guard over the money even though the paymaster had left the dog to protect him from following. There was some doubt about this shaming business at first, as the dog did not act injured until later. When the contractor and the paymaster went back and got the money and the dog, they made a pet out of the faithful animal and the paymaster kept his job.

A Blind Deception (Lubin, Nov. 25).—This film story starts in as a comedy and ends as a pathetic drama, bordering on the tragic. Just as the spectators have their mouths fixed for grins and laughter, they find they must turn on the tears. It is rather disconcerting, but nevertheless the picture is splendidly played and the construction is quite logical and plausible. A young man (Mr. Johnson) plays with his little dog, who has a toy automobile and wears automobile goggles. The young man puts on the goggles and sits astride the cart. At that moment a young woman (Miss Lawrence) who is seeking diversion and has determined to answer an "ad" of a blind man for a lady attendant, comes along and assumes that the young man is the advertiser. She drives the dog away, for the cart has broken down, and when she supposed blind man enters the house, she has no room for her mistake and notes her attractive qualities, he carries the deception on and goes on, but when she discovers him reading, she quits the house in anger. Now comes the tragic element. The boys are playing with a toy car, one of them shoots the wheel and it is in the face and blinds him. The doctor operates and the bandage is to stay on for six hours. The patient fails to obey, takes a peep out of the window and becomes blind, but the girl has heard the news and is there to tell him. One of the boys comes along, and with a wife. The six-hour bandage incident may or may not be strictly plausible and warranted by optical practice, but it would seem that an opportunity was lost of added dramatic effect. When he discovered orders and lifted the bandage, it would have been inspired by hearing her voice. Indeed, this may have been the intended assumption, but it was not well indicated.

My Brother Agostino (Lubin, Nov. 20).—There is a certain originality about this production that makes it altogether pleasing. The setting is of a high order, and the story convincingly and naturally told. Rosa became a successful vaudeville artist, and no longer had any use for her father who could only maintain her, but he followed her to a cafe, where reporters had taken her. Here she becomes infatuated with the waiter, who was really a woman taking her husband's place while he was sick, disguised as Brother Agostino. Rosa is seen on going home with her, and there learned of the waiter's sex. Her husband entered, bent on killing the man and also learned the truth. The general laugh on them all earned a reconciliation.

Resourceful Lovers (Biograph, Nov. 23).—When the chemist's assistant discovers a powerful poison, the chemist decides to bestow his daughter's hand upon him as a reward. The daughter, however, refuses to be bestowed. She has another that better suits her taste. Since father is obstinate, these two decide to use their resources which consist in the lover pretending to take the poison. When the chemist and assistant learn of the awful act, they summon a priest and the priest, thereon displaying whereof in lies their faith. Evidently the young man seems to be married as a last request before he dies. It is granted, and he promptly comes to life. It is amusing and well told, but it would seem as if quieter methods on the part of the actors, letting each situation stand for itself would have been far more acceptable and laughable.

Her Mother Interferes (Biograph, Nov. 23).—The situations contained in this farce have been delicately handled and herein lies its chief charm. After she is married mamma tells daughter that if she ever wants anything out of the man she must play upon his sympathy. Daughter does with such complete success that she concludes to try again. This time she is discovered and is brought shockingly to her senses by a dash of cold water in the face. She tells mother who now decides that his jealousy must be played upon, but his friend as the chosen subject takes her to a cafe where a little wine makes her slightly unaware of her best manners.

Father-in-law with this incident for a check-mate takes her home, and when daughter would use sympathy she is suddenly reminded.

How Texas Got Left (Kalem, Nov. 23).—There is fine comedy in the idea contained in this film. That it was not more fully realized would seem to be due to the manipulation of the characters. Their exact relation is not apparent until the end, nor is the purport of the rivalry and the girl's awakening as well defined as might be. The story tells how Texas transferred his affections from the daughter of the ranchman to the sister of the foreman when she came to visit the ranch, though he was in the strictest sense engaged. The ranchman's daughter then accepted the advances of a more worthy young man, and when the foreman's sister returned, Texas learned that she had all the time been engaged to another. The situation, no doubt, would have been more amusing and the spectator been made aware from the first that she was engaged.

An Oil Country Romance (Melies, Nov. 23).—While Doris is accompanying her father on a tour of inspection of his oil wells, she meets a young mechanic who is working over his invention. He explains to her by a few words the nature of the machine. The situation is explained and his claim proved by the girl and the diagram in her book, while the foreman can do nothing with the machine. The story is well told amid actual backgrounds, and the acting is clear and natural, though the foreman is too much the conventional type. The main plot, of course, is hardly new.

Home (Edison, Nov. 24).—The effect of this picture might be compared to the effect produced by the personal notice published by the mother. The explicit nature of the mother's note might be wondered at, although perhaps it is possible. She sends a note to the editor of a daily, saying, "My child, come home. Then it will truly be Thanksgiving." The notice reaches the hearts of many people, and with a view of the girl's own home and start forth to return. All these homes seemed to be country ones. Thanksgiving, however, is universal. At last it falls into the lonely wanderer's hands for whom it was intended. He reaches home by freight car in time to take his place at the table, where his wife and William Nesbitt were humbly characteristic as the old couple. The story has been impressively and deftly managed and directed by Oscar C. Apfel.

Getting Married (Relig, Nov. 24).—Here is an unusually bright little comedy that has been particularly well managed with a unique twist to the elopement and the life of the father. To evade him the young artist decides to marry the daughter in his studio and summons a young clergyman, a friend of the father, however, is followed by her father and to evade him hides in a wardrobe that has been wrongly delivered to the artist instead of to the mediate next door. The wardrobe is moved with the girl still inside. Her presence creates quite a commotion, and she is finally rescued by her husband, who at length bids her in the attic. The situation is relieved by the clergyman and lover coming down the skylight and the marriage being held there in the store chamber while the father hums on the front doorstep. The last scene, where the table saw his automobile did not seem logical or necessary and was poorly managed.

In Japan (Relig, Nov. 24).—Some of the games and sports of these people are interestingly set forth herein.

Clavey's Home in Canary Islands (Gaumont, Nov. 25).—The dwellings and customs of an old race called the Troglodytes of these islands have been pictured on this film.

The Escape from the Dungeon (Gaumont, Nov. 25).—A romantic adventure of chivalry days has been presented with all becoming dash and spirit. The backgrounds are lovely chosen and the story interesting in that it is somewhat unusual. When the two chevaliers learn that the youth who had insulted them by refusing to drink was a maid on the way to relieve her father confined in the castle dungeon of an enemy, they offer to aid her. They seek

admittance to the castle disguised as minstrels, and during their performance disarm the assembled company by borrowing their swords. In the fight that ensues the key to the dungeon is obtained and the father freed and his enemy confined in his stead.

His Brother's Double (Lubin, Nov. 25).—Loubie has caused no end of tragedy and comedy in drama, but there is a certain togetherness and amusement about this that is somewhat of a departure. The scenario has been ably handled, so that all the situations are clearly conveyed. The brothers are twins, and the actors have accomplished a striking likeness. The very good one steals a hundred dollar note from the father. The other saw the theft, and when believed to be guilty by the father, determines to be avenged on the brother. He proceeds to give him a bad character in the eyes of his employer and then tries to win his sweetheart, who is much disappointed at her lover's sudden change in character. On the day of the wedding he bribes the clerk to take his alleged wife to the altar, and the country instead of to the marriage ceremony. Meanwhile from the supposed good twin's bank book the father has learned the real culprit and denounces him at the wedding. He is surprised, however, to find the other twin, but when the guilty twin walks in he is exposed and the marriage proceeds with his brother in his place.

Blackboard (Relig, Nov. 25).—In plain language this is a good old pirate story. It is picturesque, told in clear and graphic sequence, and filled with stirring adventure. Robert Bosworth is the Governor and Sydney Ayres, Blackboard. The rest of the cast is excellent, and in their respective roles, Blackboard, the pirate, attacks the town, makes captives of the governor and his family, and taking them aboard his ship compels the governor to walk the plank. He is saved by a servant-maid who jumps in after him. They swim to the shore, where the father seeks to take his alleged son meets the captain of a British man-of-war and an attack is made upon the pirate ship. A shot goes through the vessel into the hold and relieves the rest of the party, who at Blackboard's command are being slowly smothered to death by sulphur fumes. The pirate crew is vanquished. Except for the mechanical fear on the part of the ladies in one scene, the entire picture is wonderfully well managed and results in a most interesting and artistic picture. Francis Hodge was the director.

Temptation of Rodney Vane (Kalem, Nov. 24).—This is a vineyard story and it is generally well acted, although the incidents are somewhat strained. The foreman thinks the owner's son has been making an impression on the foreman's girl, so he tries to drown him in a wine vat, but relents and saves him, later to find that his suspicions were unfounded, as the owner's son had another girl. The villain, a wandering wanderer, by a government wine taster, who also covered the foreman's sweetheart, but who was thwarted in his evil designs, as already explained. Mr. Melford was the foreman, Miss Joyce the girl and Mr. Blackwell the proprietor's son.

An Immortal Burglar (Vita-graph, Nov. 24).—This is a comedy, although generally well acted, is the best that can be said of this comedy. It seems that a very thin story has been spread over a very large surface and not always with the best judgment. The first six or six scenes have little of nothing to do with the plot, merely serving to account for the absence from home of the young man's parents, which could have been indicated in a single scene. They went to the seashore and the young man came back in response to a note from his girl to come to a card party. He found his key to his home and had to climb into the back window, the neighbors seeing him, thinking him a burglar and calling the police. While he was dressing for the party, throwing shirts, collars and clothes right and left on the floor, the police arrived, and he refused to listen to his explanations and put him under arrest. One of them telephoned to the girl and she and papa came, but papa put a queer and rather idiotic twist in the story by putting some sort of a joke on the prisoner, and giving him a key to the police station, and what on their way there? Nobody knows. However, papa tipped the cops and winked so that we know it was a joke.

From the Bottom of the Sea (Imp. Nov. 20 and 23).—This production in two reels is the best motion picture by the Imp. that this reviewer has ever seen. It shows the pleasure of spring and one of the best that has ever been produced by any company. It shows with thrilling and convincing detail the apparent sinking of a submarine and its sensational rescue, the exterior scenes being produced with a submarine scene being a fine studio reproduction of the boat's interior. Moreover, the acting is natural and compelling without being overdone. In all respects, even including the story, which is frankly plain melodrama, the picture reflects credit on the motion picture art and industry. An ensign in the navy is in love with the daughter of the commanding officer. She is also courted by the military attaché of a foreign embassy. Orders are received to proceed on a cruise, and the attaché is permitted to pay the boat a visit. While alone, near the machinery, he removes a vital piece of the mechanism, and the boat sails without the tampering being discovered. We then see alternate views of the submarine's interior, and as she appears from shore starting on her cruise. Gradually she submerges and proceeds under water. Then she starts to rise but refuses to obey and goes down. The final indication of the death below the surface shows how many feet she sinks. The officers and crew are stupefied with terror, and when the mechanism that has been tampered with is discovered death seems sure. There is one chance for rescue. A man can be sent out with the torpedo tube, and may rescue the ensign. The ensign volunteers, then enters the tube. Then we see the surface of the water, and he comes up. He swims to shore, gives the alarm. A Government boat rigged for lifting a submarine in such an emergency is sent out, divers are sent down, cables passed around the hull of the sunken craft, the winches are manned, and slowly the submarine is lifted to the surface.

The commander and crew are saved. The ensign for his reward wins the girl's hand, and the attaché is advised to leave the country. The picture must really be seen to be fully appreciated. It is well worth the two reels accorded it.

The Broken Trap (Bism, Nov. 31).—This film presents the hopeless love of an Indian maid for a trapper already betrothed. The story is well acted, but it might better express the pathetic side of the situation. He bids his sweetheart good-by, and starts out for a trapping expedition. He meets a young Indian maid who falls in love with him. Her Indian lover becomes aware of the fact, and picks a quarrel over a trap, which he declares the trapper war on the trappers. The maid informs the trappers of the uprising, but is killed in the exciting and well-managed fight and retreat. She dies at the white settlement.

Master of Millions (Thanhouser, Nov. 31).—This story starts in with a comedy and ends with a tragedy. It is a story of the end takes a cheap, almost ridiculous turn that would be no credit to a cowboy thriller. The civil engineer engaged in railroad construction makes a hit with the president of the road, and from the start thus gained becomes in time the cold-blooded man of millions obtaining control of the railroad whose president gave him his first chance. This president he threatens to oust if he cannot marry the official's daughter. Father and daughter consent, and with other guests visit the millionaire's mountain home for a hunting week. How comes a mountain man in the story? While after game the millionaire becomes lost, and at length reaches a mountaineer's cabin, where he is given food and shelter and repays the kindness by throwing his arms around the man's wife as soon as the husband's back is turned. The mountaineer marches the millionaire home at the point of his gun. Here he is overcome with remorse, and when the president and his daughter conclude that she shall marry him, he sees visions of the mountain woman and lets them take their railroad and go. The acting was of finished quality, except that the players sometimes showed an undue tendency to talk to the front when they ought to have been talking to each other.

Hands Across the Sea (Eclair, American, Nov. 31).—This two-reel production by which the new American releases of the Eclair Company is inaugurated, possesses many elements of excellence which give promise of really high standard of production by this company. It would be wrong to say that the picture is without faults, for it has them, but the points of merit are so conspicuous that many of the faults may be overlooked. The able manner in which the big scenes are handled, especially the battle scenes of the war of Washington is represented as defending two women from the attack of drunken soldiers, deserve special praise. "Hands across the sea" refers to the aid the French gave us in the Revolution. After showing Washington taking command of the Continental forces, we see Franklin appealing to the Congress of France for aid. Lafayette and Rochambeau volunteer, and we see them later meeting Washington. All of these historical characters are admirably represented by players of distinction. The second reel tells the story of Arnold's treachery and Andre's capture; also the story of the capture of the Temple. Then we see the patriot camp where when the tide of events was at the lowest, followed by battle scenes ending with Yorktown and an imaginary scene of Washington dreaming of the future in which the sky line of New York is seen to rise out of the open sea. The incident of Washington's coming to the city where he is questioned in a film that is supposed to deal with history with some pretense to truth, although it is to be remembered that Washington in his younger days was said by some authorities to have been of a romantic disposition; also the story of Charlotte Temple seems hardly called for. The flag used by the Continentals were mostly incorrectly represented, one with stripes being shown at the very beginning, and another of quite modern make appearing at Yorktown. Otherwise the details were quite accurate as to costume and accessories. Another fault of the picture reflects great credit on the producers, and will win applause in America. However, better not send it over to Canada.

Rivals (Powers, Nov. 31).—A clever comedy idea is presented in this film, although it would have been stronger and more convincing if the two country boys had been shown sincerely instead of in burlesque with desperate attempts at being funny. The pretty farm girl is loved by both, but she scorned them. Each annoys to a city chap to tell him how to make love. Being coached, they dress in their best and, armed, one with a box of snuff and the other with a bouquet, they make the farmer. Being bashful each gets the city man to present his gift to the girl. This obliging young man does as requested, and of course wins the girl for himself, leaving the country lads to fight it out in a field—a fight that would have been really funny if it had been shown sincerely. **Westward Italy** (Powers, Nov. 31).—This scenic picture shows interesting views of an ascent of the mountain.

The Cowboy Fugitive (Nestor, Nov. 23).—This film contains a four-round boxing match. It is well put on and executed in true sportmanship. The excuse is that the lover's sweetheart is to be put out by her insinuating landlord if her grandfather does not pay the rent. The lover wins the prize, and pays it. It would have seemed well if the family had moved anyway, and not invited further actions on the part of the landlord that might arise. **The Golden Wedding** (Ambrosio, Nov. 22).—At their golden wedding the grandfather relates how he first met the grandmother. It makes an exceptionally vivid and entertaining war story of excellent management and worth. Surrounded on all sides by the enemy, he escapes from the house for reinforcements. He was pursued and sought shelter in a peasant's home, where he met the grandmother. She and her father hid him behind wood fagots, and when the enemy came in and found the blood cut her hand unknown to him and exhibited it to the officer as proof. The grandfather escaped, summoned aid, and won a medal. Later he returned and won the grandmother's love.

When the Sheriff Got His Man (Champion, Nov. 22).—Cowboy pictures taken in New Jersey or on Staten Island continue to be the rule with this company. It is by the "chaps" and the guns that we know it is a cowboy story. And it is not a novel one, either. The new sheriff goes after a bandit, leaving a note for his girl, telling her he can't keep the "date" he had made with her. An impossible Chinaman burns the note by mistake, and the girl believing her lover faithless takes her fury. The sheriff meanwhile finds the bandit, and is bound and gagged by the

Reviews of Independent Films

Only a Squaw (Solax, Nov. 17).—If this picture has been produced in a manner that makes the least bit like Indian country it would have been improved immensely. The sight of a wild Indian camp in close proximity to old settled surroundings destroyed the necessary atmosphere for so good a story. The Indian girl became the friend of the little white girl, and when the latter was stolen by a revengeful brave the squaw tried to protect her. But she was only a squaw, and got kicked for her pains. So she stole the child away, and was bringing her back to her parents when the whites came upon the pair, and taking the child, drove the poor Indian girl away, for she was only a squaw. Back in the Indian camp the backs prepared to torture her at the stake for her treachery when the whites, to whom the little girl had told the truth, came to the rescue and saved her.

His Vacation (Nestor, Nov. 20).—One would glean from this amusing adventure farce that it pays to go on good terms with little brother. The picture shows the gradual undoing of Count De Ribben when he visited the country on his vacation. He walked off with the blacksmith's girl to the Y. M. C. A. picnic, and the blacksmith, through the little brother, made him appear bad in the eyes of the girl, having the latter was stolen by a revengeful brave the squaw tried to protect her. But she was only a squaw, and got kicked for her pains. So she stole the child away, and was bringing her back to her parents when the whites came upon the pair, and taking the child, drove the poor Indian girl away, for she was only a squaw. Back in the Indian camp the backs prepared to torture her at the stake for her treachery when the whites, to whom the little girl had told the truth, came to the rescue and saved her.

National Guardmen and Horsemen at Fort Riley, Kan. (Champion, Nov. 20).—Little has been left unknown in this interesting and clearly compiled film that exhibits at this fort the maneuvers and practice of the First and Second Regiments of Kansas. They are seen at gun parade, target practice and field work, which includes wall scaling and general maneuver. The last scenes are confined to the cookery.

The Office Boy's Dream (Comet, Nov. 20).—This is a fairly good offering by the company formerly known as the Yankes, but it is in no way notable. The best that can be said of it is that it is not bad. The office boy becomes infatuated with the daughter of his em-



BIOGRAPH FILMS



RELEASED NOVEMBER 27, 1911

SUNSHINE THROUGH THE DARK

The Little Slavey Finds the Silver Lining to the Cloud of Despair

The poor, little housemaid, with her tired hands incessantly toiling, despairs of ever experiencing a kindness, for although she reproves herself for complaining, having what she deems a good job, still her life is that of one driven like a beast of burden. Even the spoiled child of the household orders her about and treats her with absolute disdain. The child wears a bright ribbon sash, which to the poor eyes of the slavey is overwhelmingly beautiful; so much so that she is tempted to steal it. She has it in her possession but a few minutes, when she reproaches herself and starts to return it. But, meanwhile, her act has been discovered, and she is denounced as a thief. This is done in the presence of her sweetheart, the stable boy, who at first turns from her, but finally realizing the act was one of impulsiveness, forgives her and takes her to his heart.

Approximate Length, 998 feet.



RELEASED NOVEMBER 30, 1911

A WOMAN SCORNE

Her Vengeful Spirit Aroused Through Jealousy

The little sweetheart of a sneak thief finds herself neglected for another, vows to get even, and she gets a chance she little hoped for. A doctor, living in the suburbs, arrives at the bank too late to make the deposit of a large amount of money, so consequently is obliged to keep it in his desk at home overnight. The crook and his companion learn of this and determine to get the money. Going to a telephone, they call the doctor urgently to their rooms, one of them feigning illness. He arrives, and, taken unawares, they easily bind him, hands and feet, leaving him on the bed, while they rush off to rob his home. The girl enters shortly after their departure, and, to get even with the man who scorned her, releases the doctor, who, after an exciting experience, manages to reach his house in time to save his wife and child from the attack of the crooks, who are taken into custody by the police, who followed.

Approximate Length, 998 feet.



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seconded who, however, leaves the sheriff's gun with which the latter shoots away the knot that binds him. He is thus able to follow the bandit, who has gone to the girl in true bandit style, to make love to her. Enter the sheriff: exit the bandit through the window. Then there is another pursuit, and the idiot bandit doubles on his tracks, coming back again to the girl where he is finally captured and dragged away cursing. It is a "Desperate Demand" story to the life, only it is told in earnest and not as a joke.

The Master of the Vineyard (American, Nov. 23).—Here is an American Western film without any cowboys, and it is a relief. The scenes are laid in the grape country. The bad man of the story is a peculiarly impossible individual, who loves a girl who won't have him, gets her father drunk, buys his home, and then seeks to coerce the girl, her sister and her mother. The women refuse to live longer in the house, and seek work at the vineyard. The master gives them work and shelter, but the bad man shows up again, gets knocked down, buys drinks for the vineyard hands, and leads them in an attack on their employer, and the women, and is again vanquished. The drunken father has had a sudden change of heart, and after warning the master of the attack, falls over dead. The story, it will be perceived, is not much to brag about. The acting is fair.

White Fawn's Escape (Bison, Nov. 24).—There is not very much to this film, but it is notable in that the players stop to act the situation. White Fawn is captured by hostile Indians, while the rest of the braves are off on an expedition. Her lover goes and gets her from this tribe, which were making her their slave.

A Bad Man (Bison, Nov. 24).—The fake terror's downfall is exploited in this film. It is not as amusing as might be, because the first part is played seriously and the last part made a farce. He arrives with all his bluster, and obtains a position on the ranch. The first day he is drunk, and insults the foreman's young lady. The foreman proves him a coward in the saloon, and he is last seen being ducked in a tub of water and denigrating therefrom. Neither acting nor directing was adequate in the first part in expressing the situation and the man's true character. Insulting a lady is not an amusing situation.

The Baseball Bug (Thanbouser, Nov. 24).—The feature of this film is the introduction as actual characters of Coombs, Morgan, Bender, and Oldring of the athletics of Philadelphia, and they make decidedly good picture actors, too. Percy, a clerk in a country town, is a baseball fan of the worst type. He is the star batter of his local nine, and is so taken up with his glory that his poor, little wife is entirely neglected. She appeals to Coombs to teach hubby a lesson, and the great pitcher consents, inducing his mates to assist him. A

message is faked up from Connie Mack to Percy, telling him that his fame has reached Philadelphia, and that Coombs, Bender, Morgan, and Oldring will visit him to learn pointers on the game. Even Percy should have seen the ridiculous nature of this message. A more plausible ruse would have been to make Percy think he had a chance to sign with the Athletics, and that the four players named would come out and try him out. However, they arrive, and the pitchers pitch for him, while he tries to show them how to hit. Needless to say, he fans the air until he is sick of baseball, and is a cured man to the joy of his wife.

Jug o' Rum (Powers, Nov. 25).—Two burlesque rural characters make this rather silly farce even worse by their clownish actions, which they may think very funny, but which is not thought so by a great majority of spectators. A young farmer's father and mother come to visit him, the mother being a robust lady, who carries a club most of the time, and makes

the men folks stand around. One of the hired hands brings home a jug and a bag. He labels the jug poison, and hides it. The farmer finds it, takes a sip and hides it in a new place. The father does likewise, hiding it in a tree. The other hired hand, having been repulsed by the girl of the household, takes a rose, and goes to this tree to hang himself. Finding the jug of "poison" he drinks the balance to make a good job of the suicide. He is found at last, and feels the weight of the old lady's stick.

A Daughter of Italy (Bellman, Nov. 25).—The construction and management of this truly thrilling story is of the highest order, while the acting of the Italian characters deserves the warmest praise. Rosa (Miss Robinson) is employed as nurse girl by a wealthy family. The mother of Rosa's little charge discharges Rosa because the young man of the family was becoming infatuated with her. The child wanders out in search of Rosa, and is picked up by an Italian, who sees a chance to

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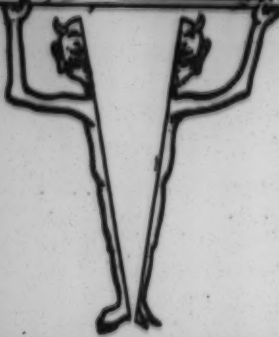
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hold her for a reward. Now, this Italian (Mr. Walthall) has been courting Rosa, and when she hears about the imprisoned child she leads him on till she learns where the captive is held. Then she secures the aid of her real sweetheart, and sends word to the parents, who arrive with policemen just in time to rescue Rosa and her lover with the child from the vengeance of the blackmailing gang. The story is deftly handled, and the interest is sustained and built up to an intense climax.

Desperate Demand Furnished by Claude Melandre (Hector, Nov. 25).—This continuation of the Desperate Demand cartoons based on the newspaper drawings of Barnfield is rich in wit and novel interest. Claude takes the fair object of the rivalry to the circus where

A SPLIT IMP Every Saturday



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This time it's TWO BULLY COMEDIES on the one reel—the kind you have ordered to produce. One is called "Hilly's Romance," and the other "Bungalow Blues," with a laugh in every inch. RELEASED SATURDAY, DEC. 16TH. Don't forget that THREE IMP'S A WEEK will bring AT LEAST THREE GOOD HOUSES A WEEK. That's what hundreds of wise exhibitors tell us.

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Demond is lurking about, bent on his hellish mischief. Demond steals a horse, seizes the girl, and dashes away. Claude rouses the circus people, and they join him in the pursuit. Demond comes to a bridge, where he ties the girl underneath the timbers, and builds a fire above her. When the bridge burns she will fall to her death. Then with his savage hand he defends the bridge against Claude and his friends. But Claude is not to be fooled. He rolls two barrels on the bridge till they reach the fire. The barrels of the oncoming forces pierce the barrels, streams of water flow out, and the fire is extinguished. Desperate Demond is captured, and dragged off at the heels of a horse to the wilderness, where he releases himself, lights a cigarette, and is ready for another attempt. The parts are played with spirit and in harmony with the burlesque character of the story, excepting Claude, who is hardly romantic enough. It is to be hoped that this Desperate Demond series may work a reform among some motion picture producers, who in-

sist on presenting in earnest a type of crazy melodrama, which Mr. Horsley very sensibly presents in burlesque.

The Courtship of Mary (Majestic, Nov. 26).—This first of the new Majestic releases marks the welcome return of Mary Pickford and Owen Moore to the pictures. The personality of these two film favorites is sufficient alone to make this subject notable. No actress of her time has gained more friends than Little Mary, as she is affectionately called, and no leading man has wider popularity than Owen Moore. Both do pleasing work in this film, as they always do, although, to tell the truth, the story might have been better adapted to showing them at their best. They shine in light comedy best, it is true, but it should be clever and dainty in plot as well as light. In this story Mary is shown to be a tomboy girl, playing foolish pranks on her numerous suitors, her parents and other people. Owen is supposed to be a girl hater till he meets Mary, and they fall in love and elope. He is not introduced in the story until about the middle, when he comes in without previous explanation—a new thread to an aimless tangle of disconnected incidents. Just what the ending of the picture was meant to convey is not quite clear. It was something about spending all their days making love and their nights eloping out of windows. Nevertheless, Mary and Owen are none the less welcome again in pictures, and with more suitable stories may be expected to still further increase their great popularity.

The Portuguese Centaurs (Relax, Nov. 22).—The work of this cavalry at practice is startling and exciting in the feeding of streams, vaulting high places and descending and ascending high inclines. The daring of horse and riders is decidedly gripping to behold.

The Automatic Lighter (Relax, Nov. 22).—He buys an automatic lighter, but has no right to carry it because it lacks the stamp required by law. The police are instructed to be on the watch. The amusement is derived from their effort to prove that his lighter is not stamped, when he attempts to light his cigarette. The picture has added interest because the police chase him up the tower of Babel, showing views of the surrounding country. At the top a friend lends him a stamped lighter and the officers depart.

The Helpless Man (Reliance, Nov. 22).—What might have been made a delightful little comedy was allowed to deteriorate into exaggerated farce that makes it miss its point. Of course the helpless man's antics might cause certain spectators to be amused, but they do not always convey the proper meaning. He tells his wife he can get along without her, and taking him at his word, she sends her mother. The servants discharge themselves, and his temper rather impossible. Then follow a series of letters. First he wants to know where his fiancée is, and writes to know if she knows where they are. One replies, "Yes," but does not tell. At length after a series of amusing incidents and letters, his wife writes for her love letters. He reads them and realizes a thing or two and brings them to her. As may be seen it is a bright little scenario, but human enough to have been done in pure comedy spirit instead of farce.

The Prince (Lux, Nov. 22).—This picture is made to illustrate the old poem "Gentle Joe." As is the case with most picture poems, the main dramatic action is apt to suffer—that is, it lacks a certain forward. The acting, however, is impressive and pleasing. While the sets are thoroughly suggestive and of a high order, Joe marries and has a child. The wife leaves him for a stranger and runs the course of a gay life in the city. At last she is dying in a garret, forgotten of all. Joe, his child dead, reads of her condition and goes to her death bed. This last scene is effectively played and exhibits fine light effects. As a whole, it is a decidedly entertaining and artistic picture. It has, of course, been done before.

Bill and Bertie's Wedding (Lux, Nov. 24).—One sees nothing but idiotic clownishness in this picture. Two rival wedding parties quarrel in a park and after a lot of senseless actions, are last seen sitting in the water making love to each other, if love making it may be termed.

A Passing Cloud (Lux, Nov. 24).—There is no great depth to this picture, but it is passing fair. The two sweethearts meet a woman with a child. The young man becomes infatuated with the woman, but when the other girl saves the life of her child, she leaves. The scenario, however, shows apt construction.

A Diamond Locket (Comet, Nov. 24).—Kate's lover is evidently a street cleaning inspector and when he aids a detective in the capture of some thieves and the detective finds a locket in the street, he gives it to the inspector, who gives it to Kate. When Kate wears it around her neck, her employer for whom she is governess to a little girl, accuses her of stealing her diamond locket, as she has previously lost it. It is straightened out at the police court, where the inspector and detective appear. It might have been better had the fact of the woman's possessing a locket been shown before it was missed, and had the actual looting been witnessed. The story is clearly told and set, and acted with discretion. One has the feeling that the woman would have discharged the girl rather than the present and cause an occurrence that rather cheapens the story.

The King of Noose Throwers (Itala, Nov. 25).—He reads of the exploits of a noose thrower and decides to be one. He buys yards and yards of rope for the purpose, and proceeds to practice along the highways and byways and on the defensible public. At last the end catches on an automobile, and a band of thieves, running into it, are wound up in it and captured, which is rather an amusing ending after all.

The Tailor Wants to Be Paid (Itala, Nov. 25).—The tailor goes to the creditor armed with a pistol and attempts to make him take off the clothes he had bought, but hadn't paid for. The creditor turns the tables and compels the tailor to take off his trousers before he goes. The rest of the film comprises the modest tailor's efforts to get home unharmed. He creates quite a hubbub of the Latin type.

The Theft of Mona Lisa (Great Northern, Nov. 25).—This recent occurrence that has been exciting the art and government circles of Europe, has been used in a very dark and original manner that shows at least the one art museum director was not as careful as he might be in the protection of the collection under his charge. The production is of a high order in manner of presenting, acting and general manipulation of the story. The editor tells the reporter that not until he has done a good reporting job, can he have his daughter to wed. The reporter learns of the careless methods of the museum director, who leave their staging up before an open window at night. In the early morning he climbs the staging as a workman and takes Mona Lisa from the frame and back to the paper's office. The picture includes a good reproduction of the

famous painting. In the paper the theft is exposed and the carelessness of the director commented upon. Later this individual comes to get the picture. It makes a very interesting and novel picture.

The Will of Providence (Relax, Nov. 24).—A miser before his death, sees up all his wealth in a coat, with a note which declares that the under shall be his heir. He leaves it to his landlady, who can find no use for it. She sells it to a Jew peddler for some cooking utensils, and he in turn, sells it to a vaudeville actor, who uses it for a try-out. The actor blames his failure on the coat, and returns it to the peddler. A poor wail is adopted by a tailor, who comes to the peddler's store to buy the coat to make the wail a suit. One wonders at his judgment, as the coat is a small dress suit coat. While the child is ripping open the lining for the tailor, the money and will are discovered. It is, as may be seen, a unique adventure for a coat and is generally well put on and acted, but as for human interest, it rambles too much to attain any great success.

LICENSED FILM RELEASES

Monday, Dec. 4, 1911.

(Bio.)	Why He Gave Up.	Com.	Foot.
(Bio.)	Also Gets Even with Father.	Com.	1000
(Kalem)	Arrah-Na-Pogue.	Dr.	3000
(Lubin)	A Head for Business.	Dr.	1000
(Pathe)	Pathe's Weekly, No. 45.	Too.	1000
(Relax)	A Diamond in the Rough.	Dr.	1000
(Vita)	Saving the Special.	Dr.	1000
Tuesday, Dec. 5, 1911.			
(Edison)	Awakening of John Bond.	Dr.	1000
(S. & A.)	Papa's Letter.	Dr.	1000
(Gau.)	Jimmy Tricks the Landlady.	Com.	475
(Pathe)	The Challenge.	Dr.	525
(Relax)	A Frontier Girl's Courage.	Dr.	1000
(Vita)	The Hypnotist.	Com.	1000
(Vita)	A Slight Mistake.	Com.	1000
Wednesday, Dec. 6, 1911.			
(Edison)	John Brown's Hair.	Com.	1000
(Relax)	The Lockless Banker.	Dr.	1002
(Pathe)	Hobo Luck.	Com.	1000
(Kalem)	Long Arm of Law.	Dr.	1000
(Lubin)	Sins of the Father.	Dr.	1000
(Vita)	The Black Chamois.	Dr.	1000
Thursday, Dec. 7, 1911.			
(Bio.)	The Fallure.	Dr.	1000
(S. & A.)	The Long Strike.	Dr.	1000
(Lubin)	Love's Labor Lost.	Com.	1000
(Relax)	A Western Girl.	Dr.	1000
(Pathe)	Poisoned Arrow.	Dr.	1000
(Relax)	French Outrigger Maneuvers.	Com.	1000
(Relax)	The Maid at the Helm.	Dr.	1000
Friday, Dec. 8, 1911.			
(Edison)	The Heart of Niles.	Dr.	1000
(S. & A.)	Getting Even with Emily.	Com.	1000
(Kalem)	Stray Bullets.	Com.	1000
(Pathe)	Too Much Realism.	Com.	1000
(Pathe)	Eva's Faithful Furniture.	Com.	1000
(Relax)	Occanute in the Philippines.	Com.	1000
(Relax)	The Plumber.	Com.	600
(Relax)	A Day with Circus.	Nov.	400
(Vita)	War. Military Dr.	1000	
Saturday, Dec. 9, 1911.			
(Edison)	The Dandy Cowboys.	Com.	900
(S. & A.)	A Frontier Doctor.	Dr.	1000
(Gau.)	Charmers.	His.	610
(Gau.)	Paris France.	Dr.	320
(Lubin)	The Transatlantic.	Dr.	1000
(Pathe)	Her Little Sister.	Dr.	1000
(Vita)	His Wife's Secret.	Dr.	1000

INDEPENDENT FILM RELEASES

Monday, Nov. 27, 1911.

(Am.) Jolly Nil. Dr.			Foot
(Cham.)	Mother Goose Series	.....	1000
(Comet)	Grandma's Toothache. Com.	.....	950
(Imp.)	Uncle's Visit. Com.	.....	955
(Nestor)	Happy Hobo's Help. Com.	.....	1000
Tuesday, Nov. 28, 1911.			
(Bison)	Western One-Night Stand.	.....	1000
(Relax)	Miss Masquerade. Am. Com.	.....	1000
(Powers)	Too Much Injun. Com.	.....	1000
(Powers)	The Lineman and the Girl.	.....	1000
Thurs. The Tempest. Dr.			

WASHINGTON.

Ethel Barrymore in The Witness for the Defense—Elsie Ferguson—Other Bills of the Week.

WASHINGTON, Nov. 25.—Ethel Barrymore drew a large audience to the National Theatre last night in A. E. W. Mason's four-act play, The Witness for the Defense. Support was afforded by A. E. Anson, W. L. Abington, Ernest Stafford, Lumsden Hare, and Annie Samond. Next week, The Pink Lady for a fortnight's engagement.

Elsie Ferguson finds many admirers at the Columbia Theatre, as Dolly Todd, the beautiful Quakeress in The First Lady of the Land, which had its first presentation last season at this house under the title of Dolly Madison, the action of which covers many episodes in early American history. The play has been rewritten and the present co. includes Rose O'Neil, Frederick Perry, Clarence Handreides, Lowell Sherman, Maud Humphrey, William David, Helen Bond, Carl Harberg, Margaret Gordon, Francis Bonn, Beatrice Noyes, Alfred House, Myra

E. DOLORES CASSIVELLI

Of the Essanay comedy players

Brook, Luke Martin, Georgette Pansollet. Next week, Eddie Fox in Over the River. Grace La Rue is seen this week at the Belasco as the star in the comedy opera Helay, by H. Kellie Chambers, in the part of a fascinating widow who marries one man to gain another. The supporting co. includes Larina Shannon, Cecil Jervis Ryan, John Willard, Worthington L. Romaine, Juliette Lange, George W. Callahan, Lucie Carter, Donald Buchanan, Myrtle Jersey, Edwin Stanley, R. Saito, and Alfred Deery. Next week, Marie Cahill in The Opera Ball.

Our New Minister, formerly known as Hard-scrabble Polka, by the late Denman Thompson and George W. Ryer, is the offering at the Academy of Music. Joseph Conyers leads a clever co. Next week, Rock of Ages. At the Belasco Theatre, Friday and Saturday nights, with Saturday matinee, the musical event of the present season occurred in the very excellent and completely artistic presentation by Henry W. Savage of Giacomo Puccini's grand opera in English, The Girl of the Golden West. Thanksgiving week ends Chase's loaded with a bill of strong successes that present The Foretime Grand Opera co., with eight selected principals in classic operatic numbers, with Marion Littlefield as director. The well-known Washington Base Ball Teams funmaker, "German" K. Schaefer, with Grace Belmont in the baseball interlude, "Winning a Pennant." Marcena and Delton Bros, comic circus pantomimists. Brown and Ayer, topical singers. Dick, the band writing dog and Mr. and Mrs. Stuart Darrow, the smile-winning silhouette makers. Next week's headliners are Paul Armstrong's A Romance of the Underworld and Isabella D'Armand.

The inaugural week of the new Washington addition of polite vaudeville, the Imperial, on Ninth Street, just above the Academy of Music, turned people away nightly. The current week's bill presents Sam Curtis and co. in Fun in the School House, Grace Demar, McCormick and Irving, Inna and Loretta, Beauver Reed and St. John, Little Johnny Jones, and the Warrent Brothers John A. Fewer, one of the best of variety leaders, has charge of the orchestra at this house.

Fred Mack, manager of Henry W. Savage's Girl of the Golden West co., and his mother, dear old Kate Mack, in the co. supporting Madame Samsonova in The Marionettes at the National last week, had a joyous family reunion during their meeting in this city. The burlesque houses, the Gaiety and the Lyceum, continue strongly successful; crowded houses are the rule at these popular resorts. For the current week the Gaiety's attractions is Joe Hurtig's Big Joy Ride, The Taxi Girls, with the Farrell-Taylor Trio and Henry Fink, the funny Hebrew comedian, featured. The Lyceum attraction is Williams's Imperials, presenting Harry L. Cooper in the musical play, The Decider. Next week's bill are The Gaiety, The Winning Widows, the Lyceum, The Ideals. Harrison Grey Fluke has selected Washington and the National Theatre as the scene for location in the first presentation of Kismet, an Arabian Night, by Edward Knoblauch, the date being Dec. 18.

ENGAGEMENTS.

Harry Conner has been engaged for the leading comedy role in The Opera Ball, Marie Cahill's new offering. Maurice Brierre and Grace King, who were to be in The Forbidden Kiss, have lately been engaged by Harry Askin for The Sweetest Girl in Paris, with Trilzie Frigana.

Joseph Zuro will direct the orchestra of The Opera Ball. He conducted Hans the Flute Player last year.

Peggy Thomas W. Ryler's new production, will succeed The Kiss Waits at the Casino, opening during next week.

James Bonnie has been engaged by Laffer and Bratton for the leading role in Driftwood, a new play by Hal Davis, opening at the Haymarket Theatre, Chicago. Rene Chaplow has been engaged for the same play.

Elizabeth Brice and Charles King have been engaged by Lew Fields for The Sun Dodgers. Juliet Fremont, youngest daughter of the late Rear-Admiral John C. Fremont, who died in Charleston, Mass., last summer, has joined Margaret Ansley in Green Stockings. She has been prominent in Washington society.

\$285.00**IN CASH PRIZES
FOR SCENARIOS**

To secure the very best 500-ft. comedy scenarios money can buy, the "Imp" Company offers special prizes for the four best manuscripts received before the first of the year, as follows:

1st Prize	\$100.00
2nd Prize	75.00
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Mark your envelope "Contest" and address to "Carl Laemmle, Personal," care of

**THE INDEPENDENT MOVING
PICTURES CO.**

102 W. 101st St., New York, N.Y.
Carl Laemmle, President

IN CHICAGO THEATRES

(Continued from page 14.)

Startling figures of salaries were promulgated by the management of Low Fields' American Music Hall in several display advertisements last week: Max Rogers, \$100 a week; Adele Ritchie, \$800; Carter De Haven, \$800; Harry Cooper, \$400; Flora Parker, \$400; Harry Tighe, \$250; Bobby North, \$200; Hugh Cameron, \$150; Mona Desmond, \$150; Myrtle Gilbert, \$150; Sisters Lewis, \$150; Gertrude Quinlan, \$800; show girls at \$40, chorus girls at \$30, chorus men at \$20; grand total of all employed on stage and behind scenes, and other attaches, \$7,500 a week. Add rent, light, heat, advertising, many other items. Receipts to keep pace would have to be about \$1,500 a day. The twenty musicians are listed at \$500 a week, which makes the total of the salary packages of the orchestra just equal to the one half of bills in the envelope of Gertrude Quinlan.

Hanky Panky, the burlesque of the opening week, was followed by the Big Little Rebel and A Night at the Folies Bergere is announced to be in preparation at Low Fields' American Music Hall.

Of the two new musical productions which Manager Singer will make early in the new year, the first will be seen at The Princess. Joseph Howard is writing the music.

A new play by Rupert Hughes, author of Excuse Me, now running at the Studebaker, will be played for the first time on a metropolitan stage at the Imperial this week. Tess of the Storm Country. It is a dramatization of the novel of the same name by Grace Miller White. The central figure is the fillette, kind-hearted Tess, imagined as a little creature about half wild. The part is played by Emma Huntling.

Eugene Stockdale of this city, who staged the first production of the old morality play, Everyman, here at the University of Chicago, assisted in the production of a new play, The Stranger, in one act, by Anthony E. Willis, at the Carnegie Lyceum, New York last week.

Nancy Sykes, in one-act and three scenes, with Mabel Feinton and McKee Rankin as the worthy pair of Dickens characters, was as interesting as expected at the Majestic last week, and plenty of applause showed that it was a popular change from the usual funmaking of a vaudeville bill. Neither Miss Feinton nor Mr. Rankin got below the surface of the characters much. Both sketched strongly. Robert Lawler gave a very good performance of Pagan. Pauline Welch, an unusually clever entertainer, and George Spink, gave a musical act which was unusually successful, and Bobbedillo got well deserved applause for skill on the slack wire. Grace Harland received several encores and the Leonard-Anderson travesty on Caesar went very well.

O. L. Hall, of the "Evening Journal," recalls that Ada Deaves used to be a popular fixture of David Henderson's extravaganza co. at the Chicago Opera House. A young man named Foy was in the co., too. Those were happy days.

A handsome desk and typist have been added to the attractions of the Olympic reception hall lobby. Women may use the embossed stationery for pen-written notes or dictate to the typist.

OTIS COLBURN.

Win or Lose?

It's up to you, when you start in the motion picture business, whether your show will be a winner or a loser. It depends on your first move—on the kind of machine you buy.

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Write to-day for complete particulars and copy of the Edison Kinetogram.

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64 Lakeside Avenue
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Married.

LING—KEANE.—Vernal Ling to Percy Keane, in St. Louis, on Nov. 18.

MAQUIRE—LOVETT.—Anna Maquire to James Frederick Lovett, at Providence, R. I., on Nov. 20.

NEILSON—WHEELER.—Alma Neilson to John M. Wheeler, at Gallipolis, O., on Nov. 24.

SHATTUCK—BOCHERT.—Minnie Shattuck to Charles Bochert, in Baltimore, on Nov. 14.

Died.

ANDREWS.—Mr. and Mrs. Claire Andrews, in Kansas City.

BLACK.—Mrs. T. Wilson Black, in Providence, on Nov. 23, aged fifty-eight.

BOLTON.—Emma Augusta Bolton, in Fairhaven, on Nov. 21, aged 56.

THE HOUSE OF

SELIG

Announces THE CROWNING TRIUMPH OF ALL
PICTURE PRODUCTION

THE HOLIDAY FEATURE EXTRAORDINARY
"CINDERELLA"

Selig's Greatest Masterpiece

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Here is the greatest combination that has ever been offered by any maker anywhere. Gorgeous, spectacular production—perfect photography—incomparable action—and the sweetest story ever told. Every aid for exhibitors' publicity.

WATCH FOR EARLY RELEASE DATE

DECEMBER 11

THE CHIEF'S DAUGHTER (WESTERN
DRAMA)
On same reel with APRIL FOOL (COMEDY)

DECEMBER 12

A ROMANCE OF THE RIO GRANDE (WESTERN)

DECEMBER 14

GEORGE WARRINGTON'S ESCAPE (DRAMA)

DECEMBER 15

INDUSTRIES OF THE SOUTH AND WEST (EDUCATIONAL)

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POLYSCOPE CO.
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Current Productions by Edison Directors**J. SEARLE DAWLEY**

A Sailor's Love Letter, The Battle of Trafalgar, Three of a Kind.
NEXT RELEASE—PULL FOR THE SHORE, SAILOR—DEC. 1

ASHLEY MILLER

The Girl and the Motor Boat, Willie Wise and his Motor Boat,
The Ghost's Warning.

NEXT RELEASE—THE HEART OF NICHETTE—DEC. 8

C. JAY WILLIAMS

The Bo'sun's Watch, The Troubles of a Butler.

NEXT RELEASE—JOHN BROWN'S HEIR—DEC. 6. THE DAISY COWBOYS—DEC. 9

OSCAR C. APFEL

The Black Arrow, Home, Then You'll Remember Me.

NEXT RELEASE—A MAN FOR ALL THAT—DEC. 3

3---NESTORS A WEEK---3

Saturday, Dec. 2, 1911

A WESTERN FEUD and

Mutt & Jeff's SCHEME THAT
FAILED

Wednesday, Dec. 6, 1911

STRUCK GOLD

Western Feature.

Monday, Dec. 4, 1911

JUST TWO LITTLE GIRLS

Veritable Film d'Art.

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SCENARIOS WANTED
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Will positively pay the very HIGHEST PRICES for Scenarios that are FIRST CLASS in every respect. No Cow-boy or Wild West Stories will be considered, but MAXIMUM PRICES are offered for superior DRAMAS and COMEDIES which afford opportunities for refined dramatic expression. Adaptations from famous authors acceptable.

Send in your BEST at once. Address

New York Office, 31 East 27th Street, New York

PHILADELPHIA.

Set One Change of Bill for Thanksgiving Week—Current Offerings.

PHILADELPHIA, Nov. 28.—Thanksgiving week only meant a change of bill at one of the downtown theatres. Grace George in Just to Get Married succeeded Margaret Livingston in Kindling at the Adelphi.

Chief among the dramas, farces and musical comedies that had their local premieres last week are The Wedding Trip at the Lyric, Lulu Glaser in Miss Dodelsack at the Chestnut Street Opera House, Blanche Bates in Nobody's Widow at the Garrick, Frank McIntire in Snobs at the Walnut, and Margaret Livingston in Kindling at the Adelphi. The Round Up, at the Forest, and The Trail of the Lonesome Pine, at the South Broad, are still drawing well.

The reviews do not think that The Wedding Trip, which opened 23 at the Lyric, is up to the standard of Reinhold De Koven's other productions. A large audience witnessed its premiere, and sat through more than two hours of rather dull entertainment. The book was written by Harry B. Smith and Fred de Greene, and contains some mildly entertaining scenes. Dorothy Jordan and Fritz von Dunsing were pleasing, and Dorothy Morton, Arthur Cunningham, and Marie Barti were reasonably satisfactory. J. J. McCloskey did not shine as a comedian, but Edward Martindel was able to impart some of his good humor to the role of the brigand chieftain. The settings were highly artistic.

Nobody's Widow, with Blanche Bates as the star, is making a hit at the Garrick. Miss Dodelsack, with Lulu Glaser starring is beautifully staged at the Chestnut Street Opera House. The play is well acted, and has a real hit.

It seems strange that a play like Snobs should be so successful in Philadelphia, for it certainly hits the many exclusive clubs and social circles of the proud old Quaker City.

Kindling is a problem play well handled, and was received with favor during its week's stay at the Adelphi. Margaret Livingston is the star, and motherhood is the theme, with poverty as an important element. Frank Camp as a plain-clothes man gave an impersonation, which was true to the real detective. Annie Mack Berlin as a volatile Irish washerwoman infused life and humor into the sombre parts, and really saved the play from being too depressing in its effect on the audience. George Probert was good as the wild son, and Byron Beasley was nearly a co-star, with Miss Livingston as Heinrich Schultz. The play was written by Charles Kennerly.

Vicki O'Hara in Love's Young Dream proved a drawing card last week at the Grand Opera House. This week's attraction at the Grand is Three Twine.

Both the stock ex. are at peace with each other again. The Orpheum Players gave a skillful production of Gillette's lively farce, The Johnsons, last week. William Ingersoll always shines in a farce, and gave a delightful portrait of the bewildered Billings. The rest of the cast was seen to advantage in the auxiliary roles.

Orpheum Fitch's melodramatic play, The City, was given by the Blaney-Spencer Stock co. last week at the American. Edna May Spencer has left the co. to head another stock attraction. In the cast appearing to advantage are Marie Warren, Fred Tidmarsh, and Harold Kennedy, and others. This week's attraction is A Child of the Sea.

Edna May had some excellent acts last week, the bill including Charles W. Evans, "Old Hoss" Brown's partner, the Four Mortons, Joe Jackson, Sam Curtis and co., and other numbers including some of the popular animal acts. The William Penn is doing a big business in West Philadelphia. This week's holiday bill to change the miniature comedian, Arthur Dunn; Marion Murray, Fred Jarvis and Frederick Harrison, Sharpe and King, Hebrew entertainers, and a number of other delightful acts.

Carson made his first Philadelphia appearance in two years last week in La Gioconda, supported by the Metropolitan Opera Co.

J. SOLIS-COHEN, JR.

CLEVELAND.

Grand Opera Well Received—Edith Taliaferro Popular Here.

We have certainly had our share of opera this season and so far the entertainments have been well patronized. The Chicago Grand Opera co. gave us a short engagement at Keith's Hippodrome Nov. 20-21. Monday evening 20 the famous playhouse was crowded to hear Mary Garden as Thais, and she made a distinct hit. Tuesday matinee a double bill was given and Termini was heard as Lucia.

Rehearsal of Sunnyside Farm, with Edith Taliaferro in the title-role, was a popular offering at the Euclid Avenue Opera House 20-25.

A spectacular production of The Bohemian Girl was the attraction at the Colonial Theatre 20-25. The Gambler will be the Thanksgiving week attraction.

Caroline Coates was seen in The White Slave at the Locom 20-25. Thurston 27-2.

The Cleveland Players gave a good presentation of Old Heidelberg at the Cleveland 20-25. In the Bishop's Carriage 27-2.

Also Briarley spent Sunday 19, in the city, the guest of Manager Harris of the Euclid Avenue Opera House.

WILLIAM GRANTON.

ST. LOUIS.

Law Fields Stays Two Weeks at the Shubert—Florence Fisher Made Many Friends.

Law Fields in The Hen Pecks began a two weeks' engagement at Shubert Nov. 10. Large and well-pleased audiences witnessed the opening performance. Blossom Seeley's song "Tidling the Toddlers" is considered one of the best in several seasons.

Baby Mine at Garrick 10-24 proved to be as funny as ever, and bore no signs of having worn out its welcome. Edna Von Beulow, Nannon Welch, May Freund, George Harris, and F. O. Benson did very commendable work, which was appreciated by good audiences. Holbrook Billis in The Rose 25.

The Magic Melody, with Walker Whiteside in leading part, was presented at Olympic 10-24 to fair and pleased audiences. Florence Fisher is coming in her role Richard Sherman as Pietro Bianti and Anna Fields as Mrs. Seliswood are both good. Francis Starr in The Case of Becky 25-30.

Seven Days returned to Century 10-24, which seems to have retained its power of attraction.

and is pleasing good and ever appreciative audiences. Victor Morley in The Girl I Love 25-30. Brewster's Millions was on view at American 10-24, where it is proving to be the same old magnet. Louis Kimball put forth what he had nimbly and makes much of the yacht scene, which, besides, is well managed by the invisible forces behind the scenes. Norman Hackett in Satan Sanderson 25-30.

Bocksprenge, a delicious farce, was presented by the German Stock co. at the Odeon 10 in a delightful way.

Walter Hampden and co. headlining at Columbia 10-25 in their new playlet Blackmail. The Bofofonas and several other acts made up a very good bill. Large crowd in attendance.

At the Old Cross Roads was once more on view at Havitas 10-24, where it proved a welcome visitor. The Boy Detective 25-30.

Sam Howe's Lovemakers are having things their own way at the Gayety 10-24. Robinson Crusoe Girls 25-30.

T. W. Dinkin's Yankee Doodle Girls proved very full of fun at the Standard 10-24. Star Show Girls 25-30.

Moravian Tabernacle Choir gave three excellent programmes at Garrick and Odeon Theatres 10-20. Good attendance.

VIVIAN S. WATKINS.

DATES AHEAD

(Received too late for classification.)

BROWN, GILMORE (F. A. Brown): Perry, Okla., Dec. 4, Norman 8, Pauls Valley 8, Ardmore 8, Marietta 8, Okmulgee 8.

DEWEY, MARIE (Lew Fields): Scranton, Pa., Dec. 1, Allentown 2.

ELLIOTT, GERTRUDE (Lieber and Co.): Chicago, Ill., Dec. 4-10.

GARSHIDE STOCK (James S. Garshide): Alton, Ill., Dec. 4-9.

GRAHAM, OSCAR (Oscar Graham): Odessa, Tex., 20, Midland 20, Big Springs Dec. 2, 8, Colorado 4, Abilene 5.

GOOSE GIRL (Eastern: Baker and Castle): Nashville, Tenn., Dec. 4-9.

GOOSE GIRL (Central: Baker and Castle): Bloomsburg, Pa., Dec. 1, Berwick 2, Ashland 3, Pottsville 5, Mahanoy City 6, Mt. Carmel 7, Sunbury 8, Reading 9.

GRAUSTARK (Eastern: Baker and Castle): Dayton, O., Dec. 1, 2, Flint, Mich., 3, St. Louis, 4, Kansas 5, Hamilton 9, 7, St. Catharines 8, Brantford 9.

GRAUSTARK (Southern: Baker and Castle): Soldier's Home, Tenn., Dec. 1, Greenville 2, Morristown 4, Middleboro, Ky., 5, Corbin 6, Harriman, Tenn., 7, Dayton 8, So. Pittsburg 9.

ILLINGTON, MARGARET (Edw. J. Howes): New York city Dec. 5—Indefinite.

MAN ON THE BOX (Monte Thompson): Waverly, N. Y., 20, Corning 20, Cortland Dec. 2, Norwich 4, Hamilton 5, Little Falls 6, Fulton 7, Penn. 9.

MERRAN, JOHN (Monte Thompson): Belfast, Me., 20, Gardiner 20, Bangor Dec. 1, 2, Bar Harbor 4, Skowhegan 5, Augusta 6, Rockland 9.

OLD HOMESTEAD (Frank Thompson): Lima, O., 20, Springfield 20, Lexington, Ky., Dec. 1, 2, Louisville 4-9.

PROGGY (Messrs. Shubert): New York city Dec. 4—Indefinite.

ROYAL SLAVE (George H. Bubb): Indianapolis, Ind., Dec. 1, Cambridge 2, Oxford 4, Bertrand 5, Elwood 6, Kustis 7, Hildreth 8, Up-land 9.

SHARPLEY THEATRE STOCK (Add Sharp-lev): Oswego, N. Y., 27-Dec. 4.

STEWART, MAY (J. O. Cline): Newnan, Ga., Dec. 1, Anniston, Ala., 2, Gadsden 4, Huntsville 6.

TEMPER AND SUNSHINE (Woods and Chalk-er): Clifton, Ariz., 20, Globe 20-Dec. 1, Sanford 2, Bixbee 4.

UNCLE TOM'S CABIN (Leon Washburn): Bangor, Me., Dec. 1, 2, Salem, Mass., 4, Manchester, N. H., 5, 6, Nashua 7, Haverhill, Mass., 9.

WHITESIDE, WALKER (P. H. Lieber): Ft. Wayne, Ind., 20, Toledo, O., 20, Lima Dec. 1, Dayton 2, Columbus 4-6, Piqua 7, Springfield 8.

YALE STOCK (Monte Thompson): Dover, N. H., 20-Dec. 2.

TO MEET WEATHER CHANGES.

You've often been tempted to take your umbrella with you, but left it at the hotel, because it was in the way or though the weather looked changeable, you didn't want to carry it. The Pocket Umbrella Co. of Findlay, O., has solved this most vexatious question and it is now placing on the market an umbrella which, when folded, measures just a little longer than a foot rule. Most people might imagine that because of its novelty the practicability of this umbrella is questionable. The Pocket Umbrella is not only a practical article, but is manufactured throughout of the best obtainable material. The fabric will outlast that of the ordinary umbrella, at the same price, at least a year or more it is claimed. All metal parts are electroplated and rust-proof. To appreciate this health-saving device you must get one. A descriptive booklet will be cheerfully mailed to those who inquire, and as the manufacturer sells every umbrella with a "money back if not satisfied" guarantee, you have nothing to risk. Just indicate the grade you want, whether lady's, or gentleman's and the umbrella will be sent prepaid. Examine it and determine for yourself whether it is not the very article you have been looking for. If it is not satisfactory send it back and your money will be cheerfully refunded. Fair, isn't it?

THURSTON, THE MAGICIAN.

Thurston, the magician, has been doing a phenomenal business. In some cities it has been almost what it was last season. At Toronto, week of Nov. 6, he turned on an average of three hundred away at every performance after Wednesday night: the same applies to Youngstown and Akron the following week, and in the future he figures on making from week stands, while he carries nineteen people and seven truck loads of baggage and paraphernalia, making it the largest magical show ever on tour.

CUES.

John Wallis Dunne filed a petition in bankruptcy last Friday. His liabilities are \$2,506.61, unsecured, and his assets are exempt by law.

Freeman Bernstein, of 190th Street and Audubon Avenue, music hall manager, has filed a petition in bankruptcy, with liabilities \$19,364, and no available assets.

THE BEST FILMS TO BE RELEASED

during the
Week of Dec. 4th, 1911

- Dec. 5th—
"The Secret of the Confessional"
- Dec. 6th—
"Hobo Luck"
- Dec. 7th—
"The Poisoned Arrows"
- Dec. 8th—
"Eva's Faithful Furniture"
- Dec. 9th—
"Her Little Slipper"



LUBIN FILMS

WESTERN CHIVALRY

Released Saturday, Dec. 2.

The best love-comedy produced in a long time. In order to win Ethel, Bart had the cowboys dress up as Indians, and "attack" the automobile in which were three Easterners—Ethel, her father, and her fiancé, dear Harold. Brave Bart (1) rescued them, and grateful father bestowed the fair Ethel upon him. Don't miss it. Length about 1,000 feet.

A HEAD FOR BUSINESS

Released Monday, Dec. 4.

How the young artist, with the aid of his sweetheart, turned a \$40,000 trick on his hard-headed business brother. Full of the vital human emotions. Thrilling with life and action. They'll surely like it. Length about 1,000 feet.

SINS OF THE FATHER

Released Wednesday, Dec. 6.

A potent story that teaches a strong, moral lesson. Fascinatingly dramatic, as the Nemesis of a relentless fate closes about the young man. Unique in its ending. Length about 1,000 feet.

LOVE'S LABOR LOST

Released Thursday, Dec. 7.

In the fable, while the wolf and bear quarreled over the honey, the fox ate it. In this story, while two lovers fought a duel over pretty Penny, a third lover was her. A delicious comedy. Length about 1,000 feet.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.
Chicago: 206 N. 5th Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

(Continued from page 28.)

(Continued from page 23.)

CENTURY GIRLS (Morris Weinstein): Kansas City, Mo., Nov. 26-Dec. 2, St. Louis 8-9.
CHERRY BLOSSOMS (Max Armstrong): Champaign, Ill., Nov. 20-Dec. 2, Milwaukee, Wis., 8-9.
COLLEGE GIRLS (Chas. Foreman): New York city Nov. 27-Dec. 2, Philadelphia, Pa., 4-9.
COLUMBIA (Frank Loomis): Philadelphia, Pa., Nov. 27-Dec. 2, Brooklyn, N. Y., 4-9.
COCKNEY GIRLS (Louis Watson): New York city Nov. 27-Dec. 9.
CRACKERJACKS (Bob Manchester): New York city Nov. 20-Dec. 2, Springfield, Mass., 4-9, Worcester 7-9.
DAFFYDILE (Sam Rice): Brooklyn, N. Y., Nov. 20-Dec. 2, New York city 4-9.
DARLINGS OF PARIS (Chas. Taylor): Baltimore, Md., Nov. 27-Dec. 2, Philadelphia, Pa., 4-9.
DREAMLAND (Dave Marion): Springfield, Mass., Nov. 27-Dec. 2, Worcester 20-Dec. 2, Providence, R. I., 4-9.
DICKINGS (Frank Calder): Detroit, Mich., Nov. 27-Dec. 2, Chicago, Ill., 8-9.
FAY FOSTER STOCK (John Grievus): New Orleans, La., Nov. 8-Indiansville.
FOLLIES OF THE DAY (Beverly Gerard): Louisville, Ky., Nov. 26-Dec. 2, Cincinnati, O., 4-9.
GAY WIDOWS (Louis J. Oberworth): Rochester, N. Y., Nov. 27-Dec. 2, Buffalo 4-9.
GINGER GIRLS (Harris and Seamon): New York city Nov. 27-Dec. 2, Philadelphia, Pa., 4-9.
GIRLS FROM HAPPYLAND (Hurtis and Seamon): Milwaukee, Wis., Nov. 26-Dec. 2, Minneapolis, Minn., 8-9.
GIRLS FROM MISSOURI (Louis Talbot): St. Paul, Minn., Nov. 26-Dec. 2, Chicago, Neb., 8-9.
GIRLS FROM RHEN (James Madison): Pittsburgh, Pa., Nov. 27-Dec. 2, Johnston 4, Altoona 5, Chester 8.
GOLDEN CROOK (Jas. Fulton): Providence, R. I., Nov. 27-Dec. 2, Boston, Mass., 4-9.
HARTINGS'S BIG SHOW (Harry Hartings): Minneapolis, Minn., Nov. 26-Dec. 2, St. Paul 8.
HIGH SCHOOL GIRLS (Arthur German): Omaha, Neb., Nov. 26-Dec. 2, Kansas City, Mo., 8-9.
HONEYMOON GIRLS (Al. Rich): Brooklyn, N. Y., Nov. 27-Dec. 2, New York city 4-9.
IDEALS (J. Seamon): Harrisburg, Pa., Nov. 27-Dec. 20, Altoona Nov. 21, Chester 8, Washington, D. C., 4-9.
IMPERIALS (Sim Williams): Washington, D. C., Nov. 27-Dec. 2, Baltimore, Md., 4-9.
JARDIN DE PARIS (J. J. Harlick): Cleveland, O., Nov. 27-Dec. 2, Pittsburgh, Pa., 4-9.
JERSEY LILIES (Wm. Jennings): Detroit, Mich., Nov. 26-Dec. 2, Toronto, Can., 4-9.
KENTUCKY BELLES (Mike Fenton): New York city Nov. 27-Dec. 2, Philadelphia, Pa., 4-9.
KNICKERBOCKERS (Leola Noel): Cincinnati, O., Nov. 27-Dec. 2, Chicago, Ill., 8-9.
LADY BUCCANNERS (Harry M. Strouss): Wilkes-Barre, Pa., Nov. 27-Dec. 2, Scranton 4-9.
LOVE MAKERS (Dave Guran): Louisville, Ky., Nov. 26-Dec. 2, Cincinnati, O., 4-9.
MAJESTIC (David Gordon): Washington, D. C., 4-9.
MERRY BURLSQUERS (Joe Leavitt): Jersey City, N. J., Nov. 27-Dec. 2, Boston, Mass., 4-9.
MERRY MAIDENS (Edward Sharkey): Scranton, Pa., Nov. 27-Dec. 2, New York city 4-9.
MERRY WHIRL (J. Herbert Nick): Brooklyn, N. Y., Nov. 27-Dec. 2, Newark, N. J., 4-9.
MIDNIGHT MAIDENS (Wm. A. Clark): Southampton, N. Y., Nov. 27-29, Albany 30-Dec. 2, Fall River, Mass., 7-9.
MISS NEW YORK, JR. (Wm. Fennemy): Montreal, Can., Nov. 27-Dec. 2, Toronto 4-9.
MOULIN ROUGE (Joe Hark): Philadelphia, Pa., Nov. 27-Dec. 2, Jersey City, N. J., 4-9.
PALM JARNS (J. M. Hark): Brooklyn, N. Y., Nov. 27-Dec. 9.
PAINTING THE TOWN (Holiday and Carley): Baltimore, Md., Nov. 27-Dec. 2, Boston, Mass., 4-9.
PASSING PARADE (M. Manning): Chicago, Ill., Nov. 26-Dec. 2, Milwaukee, Wis., 8-9.
PA WHITE'S GAYETY (Walter Greenlee): Chicago, Ill., Nov. 26-Dec. 9.
QUEEN OF BOHEMIA (Henry P. Janning): Boston, Mass., Nov. 27-Dec. 2, Albany, N. Y., 4-9, Schenectady 7-9.
QUEENS OF THE LITTLE BEGGERS (Cowan and Seamon): Philadelphia, Pa., Nov. 27-Dec. 2, Wilkes-Barre 4-9.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Cleveland, O., Nov. 27-Dec. 2, Toledo 8-9.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): St. Louis, Mo., Nov. 26-Dec. 2, Louisville, Ky., 4-9.
ROSE SYDELLS (W. B. Campbell): Boston, Mass., Nov. 27-Dec. 2, New York city 4-9.
RUNAWAY GIRLS (Peter A. Clark): Buffalo, N. Y., Nov. 27-Dec. 2, Rochester 4-9.
SAM DEVER'S (Leslie Starr): Boston, Mass., Nov. 27-Dec. 2, Detroit, Mich., 4-9.
SCARLET MAIDS (Harris and Seamon): Pittsburgh, Pa., Nov. 27-Dec. 2, Cleveland, O., 4-9.
STAR AND GARTER (Frank Weinstein): Kansas City, Mo., Nov. 26-Dec. 2, St. Louis 8-9.
STAR SHOW GIRLS (John S. Baker): St. Louis, Mo., Nov. 26-Dec. 2, Indianapolis, Ind., 8-9.
TAXI GIRLS (Hurtis and Seamon): Washington, D. C., Nov. 27-Dec. 2, Pittsburgh, Pa., 4-9.
TIGER LILIES (J. B. Williams): Toronto, Can., Nov. 27-Dec. 2, Rochester, N. Y., 4-9.
TROCENOS (Chas. Weinstein): Chicago, Ill., Nov. 27-Dec. 2, Detroit, Mich., 8-9.
VALLEY FAIR (Brewster Bros.): Newark, N. J., Nov. 27-Dec. 2, Hoboken 4-9.
WATSON'S BURLSQUERS (W. B. Watson): Cincinnati, O., Nov. 26-Dec. 2, Chicago, Ill., 4-26.
WHIRL OF MIRTH (Whalley and Martell): New York city Nov. 20-Dec. 2, Brooklyn, N. Y., 4-16.
WORLD OF PLEASURE (Geo. H. Fitchett): St. Paul, Minn., Nov. 26-Dec. 2, Omaha, Neb., 8-9.
YANKEE DOODLE GIRLS (Sol Meyer): Indianapolis, Ind., Nov. 26-Dec. 2, Louisville, Ky., 4-9.
YALLAN'S OWN (W. G. Cameron): Chicago, Ill., Nov. 19-Dec. 8.

MISCELLANEOUS

MINSTRELS.

COBURN'S: Anniston, Ala., 29, Gadsden 30, Birmingham Dec. 1.
DOCKSTADER'S, LEW (O. E. Hodge): Erie, Pa.

DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 10—Indefinite.

EVANS'S HONEY BOY (George Evans): Streetor, Ill., 29, Bloomington 30, Alton Dec. 1, Springfield 3, Quincy 4, Hannibal, Mo., 5, Ft. Madison, Ia., 6, Peoria, Ill., 7, Burlington, Ia., 8, Dubuque 9, Davenport 10, 11, Cedar Rapids 12.

FIELD'S GRATEFUL (Al. G. Field): Charleston, Ill., 29, Terre Haute, Ind., 30, Vincennes Dec. 1, Evansville 2, 3, Owensboro, Ky., 4, Henderson 5.

FOX'S LONG STAR (Roy E. Fox): Harno, Tex., 29, Tinsdale 30-Dec. 2.

GEORGIA TROUBADOURS (Wm. C. McCabe): Mt. Vernon, Ill., 28-30, Raymond Dec. 4, Morrisonville 5, Taylorville 6, Stonington 7, Blue Mound 8, Argenta 9, Paines 11, Virginia 12.

GUY BROTHERS: Dresden, Can., 29, Blenheim 30, Kingsville Dec. 1, Amherstburg 2, Leamington 4, Ridgeway 5, Rodney 6, Arima 7, Port Thomas 8, Tillsonburg 9, Greenville 11, Paris 12.

RICHARD AND PRINGLE'S (Holland and Finkins): Redlands, Cal., 29, Riverside 30.

BURLESQUE.

AL BEEV'S BIG BEAUTY: Toronto, Can., Nov. 27-Dec. 2, Buffalo, N. Y., 4-6.

AMERICANS (E. D. Miner): Minneapolis, Minn., Nov. 27-Dec. 3, St. Paul 2-3.

BREMAN SHOW (Jack Breman): Albany, N. Y., Nov. 27-29, Schenectady 30-Dec. 2, Brooklyn 4-5.

BELL'S OF THE BOULEVARD (Fred McAller): Omaha, Neb., Nov. 26-Dec. 2, Kansas City, Mo., 2-6.

BEN WELCH (Jack Singer): Toledo, O., Nov. 26-Dec. 2, Chicago, Ill., 3-5.

BIG BANNER (Gallagher and Shean): Rochester, N. Y., Nov. 27-Dec. 2, Schenectady 4-6, Albany 7-9.

BIG GAILETY (W. A. Miller): Philadelphia, Pa., Nov. 27-Dec. 2, Baltimore, Md., 4-9.

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 Nov. 27-Dec. 2, Detroit, Mich., 3-9.
 BOHEMIANS (Al. Lobin): Chicago, Ill., Nov.
 18-Dec. 2, Cleveland, O., 3-9.
 BON TOMS (Jess Burns): New York city Nov.
 27-Dec. 9.
 BOWERY (Hurtig and Seamon): Hoboken, N.
 J., Nov. 27-Dec. 2, New York city 4-10.
 BROADWAY GIRLS (Henry Shapiro): Milwau-
 kee, Wis., Nov. 26-Dec. 2, Minneapolis, Minn.,
 3-9.

KUBELIK, JAN (F. C. Whitney); Portland.
Ore., 29. Victoria, B. C. Dec. 1; Vancouver &
Tacoma, Wash., 6. Seattle 6. Portland, Ore.,
7. Seattle, Wash. 8.

MUMFORD, MRS. M. L.; MILITARY IMPERIAL RUB-
BIAN BALLET; Cincinnati, O. 20. St. Louis,
Mo. 30. Dec. Indiana, Ind. 1. 2.

RAYMOND, FRANK (C. A. Kelley); Chicago, Ill.
2. Indianapolis, Ind. Oct. 22—Baltimore, Md.
SCHUMANN-HEINE, MME.; Buffalo, N. Y., 30.

THURSTON, HOWARD (Dudley MacGowan);
Cleveland, O., Nov. 27-Dec. 2. Cincinnati 3.

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